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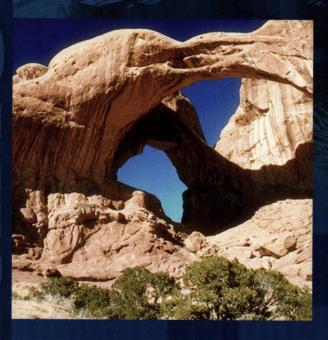




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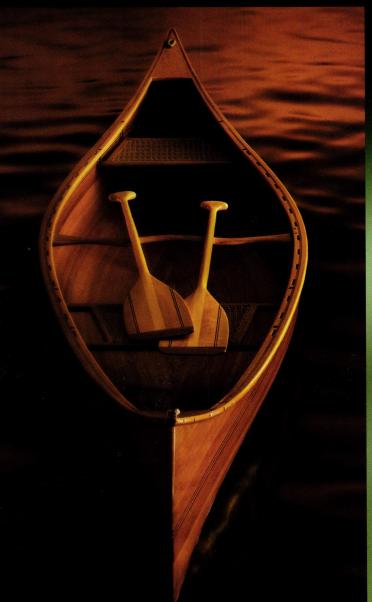
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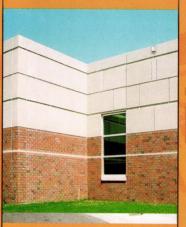
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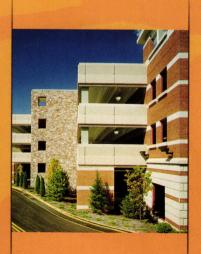


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Architecture

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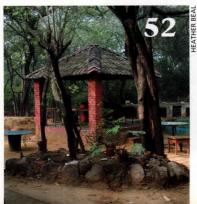
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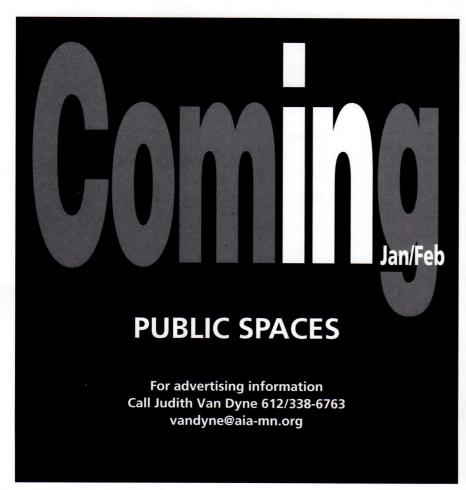
Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.





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The Big Picture

Contributors

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ROBERT ROSCOE is head of his own firm, Design for Preservation, Minneapolis. sculptural skyscraper soaring above the desert capital of Saudi Arabia. A redesigned airport terminal with lofty, luminous spaces and expansive views of Alaska's natural wonders. A Shanghai gallery pulsating with the latest in Sony audio and video technology.

For those of us focused intently on the design of our own and nearby communities, this issue serves as a happy reminder that our architects are making their mark across the country and the globe. As well, the "far-flung" theme invites us to examine the ways in which architects reach across geographical and cultural boundaries.

In Talking Point, Thomas Fisher, Assoc. AIA, describes a design/build project in Nova Scotia this past summer in which Canadian and American architecture students based their designs on the vernacular buildings of the locale and examples of "culturally rooted architecture" from around the world. I imagine the energy the students derived from thinking locally on a global scale is something akin to what outgoing editor Camille LeFevre and I experienced while pulling these stories together.

Camille's feature on cross-cultural collaboration explores the partnerships AIA Minnesota firms have forged with clients and firms worldwide—and also with Native peoples here at home. The article highlights the advantages and disadvantages of "going international," as well as the main requirement for such an endeavor—namely, a genuine openness and responsiveness to other cultures. Notes Michael Plautz, AIA, principal and founder of RSP Architects: "By examining the cultural mores, lifestyle patterns or behaviors of the users and incorporating our findings into the design process early on, we create a more successful, culturally sensitive project."

These pages feature several successful collaborations. Ellerbe Becket's Kingdom Centre in Riyadh (page 30), Parker Durrant International's Lotte World II in Busan (page 58) and RSP's Peninsula Papagayo Resort in Costa Rica

(page 59) all were designed in tandem with local firms that provided key cultural insights as well as expertise in navigating the local construction industry. Cultural Values Workshops conducted by Cuningham



Group Architects (page 60) in conjunction with Atlanta-based Red Thunder Studios inspire Native American clients to tell their tribal stories. Only after gathering and assimilating this information do the two firms initiate the design process.

Continuing our international focus, Heather Beal surveys India's strategies for meeting the housing and sanitation needs of nearly one billion people while achieving something close to sustainability. The chief strategy? Blending continual construction innovation with the country's rich architectural tradition. In India, Beal observes, "occupation by foreign powers and waves of migration have made assessing which existing knowledge and skills should be preserved, which should be discarded, and which should be blended with (or replaced by) 'new' ideas and methodologies an intuitive part of the architectural and construction processes."

On a personal note, I'm delighted that my first issue as editor of *Architecture Minnesota* is devoted to a broader look—in this case geographical—at buildings and interiors designed by AIA Minnesota architects. In the coming issues, I look forward to keeping eyes trained on the big picture as we explore together the design of our built environment.

Clu Halen

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Publisher's Note



"Architecture Minnesota, the primary public outreach tool of AIA Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership."

With this mission statement in mind, our very talented and energetic editor, Camille LeFevre, has shaped the dialogue around the state of architec-

ture for more than five years. She has skillfully told the story of the exceptional work done by AIA Minnesota architects.

It is with great appreciation and high regard that I say goodbye to a wonderful editor, writer and colleague. Camille will be embarking on new ventures. However, she won't be forgetting about *Architecture Minnesota* magazine, since she will continue to write occasionally. Here at AIA Minnesota and *Architecture Minnesota* we wish Camille great success and many new challenges! Her energy, drive and commitment will always open many doors to interesting places for her.

In addition to saying goodbye to Camille, I'd like to introduce Christopher Hudson as the new editor of *Architecture Min-*

nesota. Like Camille, Chris has great talent and ambition to make Architecture Minnesota the best possible regional architectural magazine. This issue reflects a transition from Camille to Chris and is the work of both. Chris is well on his way to engaging the architects in a dialogue and beginning to shape the upcoming issues of the magazine.

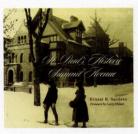
By way of background, Chris has worked extensively in the book publishing area. While working in Chicago for Fitzroy Dearborn Publishers he was the commissioning editor for the *Encyclopedia of Twentieth-Century Architecture*. In the issues to come, you'll see his passion for architecture unfold.

Berez E. Househild-Baron

Beverly Hauschild-Baron, Hon. AIA Publisher

New Releases

First published in 1978 and reprinted this year by University of Minnesota Press (www.upress.umn.edu), St. Paul's



Historic Summit Avenue features the beautiful homes of this famous Victorian boulevard. Opening with the earliest res-

idences on the street, author Ernest Sandeen covers the rich history of the area through detailed descriptions of houses both razed and preserved. With many photographs and drawings, the book explains the fascinating stories behind the grand mansions on Summit Avenue and the people who built and inhabited them. A sample walking tour is included in the book, with extensive notes about each dwelling that include architectural styles, dates and costs of construction, and information on original owners and designers. A brief chapter is devoted to F. Scott Fitzgerald, with a second walking tour

that features landmarks of significance in the author's life. The book concludes with indices of the homes by architectural style, year of construction and address.

oncrete Architecture, a new book by Catherine Croft, explores contemporary architecture created from concrete.

After delving into the history of the material, Croft outlines the benefits of using concrete and the many col-



ors, textures and shapes it now can take. Through photographs and floorplans, *Concrete Architecture* (Gibbs Smith, www.gibbs-smith.com) examines a variety of projects around the world such as libraries, residences, gardens, museums and schools. The book also includes interviews with top contemporary architects who have used concrete in their buildings.

hile many books have been published about Cesar Pelli, FAIA, Sections Through a Practice: Cesar Pelli

& Associates is the only volume devoted to the firm as a whole. Through written and photo essays, the book covers nearly 200 projects designed by the firm since its



founding in 1977. Buildings are organized by sections, such as Family, Skeleton, Public Rooms, Performance, Ceiling and Palette, that represent themes of the firm's work and provide a new way of looking at the structures they design. The book concludes with a timeline called Inventory that includes an image, construction information and a short description about each of the projects. (Published by Hatje Cantz Verlag, www.hatjecantz.de/en index.php)

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Calendar

November 20

AIA Minnesota Awards Celebration

International Market Square Minneapolis, Minnesota (612) 338-6763

www.aia-mn.org

AIA Minnesota's annual banquet celebrating excellence in architecture recognizes this year's winners of Gold Medal, Honor, Special, Divine Detail, and Louis Lundgren awards.

Through January 16

Unbuilt Chicago

The Art Institute of Chicago Chicago, Illinois (312) 443-3600 www.artic.edu

Encouraging visitors to ponder "the Chicago that might have been," this exhibition features drawings, models and plans of architectural projects, from the 1880s to present, that were never built.

Through January 23

Liquid Stone: New Architecture in Concrete

National Building Museum Washington, D.C. (202) 272-2448

www.nbm.org

This exhibition features projects that use concrete-one of the strongest and most versatile building materials—in new and unexpected ways. Nearly 30 projects are presented and the exhibit concludes with exploration of new technologies and hybrid materials.

AIA Minnesota's 2004 Annual Convention & Exposition

BUILDING COMMON GROUND

IA Minnesota's annual convention offers high-quality programs, engaging keynote presentations, interesting exhibits and an exhibit hall brimming with products, services and information. Held at the Minneapolis Convention Center, November 2-5, this year's gathering focuses on how architects collaborate with public servants and allied professionals to create the built environment and shape public policy. It also explores the effort to encourage diversity and inclusiveness within the architecture profession and AIA. With more than 50 programs offered, there are topics of interest to the emerging professional, the seasoned architect and the public alike. Seminar topics range from livable communities and sustainable design to affordable housing and the value of good design. The exhibit hall's 200-plus booths feature building materials and services as well as architecture-related organizations and AIA Minnesota committees. Special exhibits include the AIA Minnesota Member Firm Exhibit, Honor Awards, and a display about this year's AIA Minnesota Gold Medalist, Victor Gilbertson, FAIA.

Keynote speakers include:

- · Craig Curtis, partner, Miller/Hull Partnership,
- Christian Moeller, professor, Department of Design & Media Arts, UCLA
- Peter Park, director of planning, Denver, CO
- John Miller, author of The Question Behind the Question and founder of QBQ, Inc., Denver, CO

2004 AIA Minnesota Honor Award jurors will announce this year's winners and present their own work:

- · Jeanne Gang, AIA, principal, Studio Gang Architects, Chicago, IL
- James Stewart Polshek, FAIA, founder and senior design partner, Polshek Partnership Architects, New York, NY
- · Ron Radziner, AIA, design principal, Marmol Radziner + Associates, Los Angeles, CA

INSIDER LINGO By Gina Grensing

Value Engineering

he Rolling Stones song "You Can't Always Get What You Want" could be the anthem for "value engineering," as practitioners of value engineering strive to distinguish what's needed in a project, as opposed to what's wanted. Value engineering originated with General Electric employee Larry Miles, who introduced the system during World War II; later, GE formalized a group that improved the process.

By the 1950s, many businesses and some government branches were using value engineering. Over the years, specific organizations were established that teach the process, monitor it and set standards. Value engineering has even made its way into architectural projects.

Customarily, a team, under the guidance of a facilitator, reviews the design problem at hand, ensures the team grasps the client's re-



quirements and arrives at a cost-effective solution. A systematic decision-making process, value engineering can reduce costs while maintaining or improving performance and quality requirements. It also allows for creative alternatives to essential products or services at their greatest worth versus cost. That's the value.

However, as a requirement in architectural requests for proposals, value engineering may result in a less "artistic" architectural project, as the value engineering team may nix some nonessential design elements. As a result, qualities that were special and unique about a project may be "value engineered" out of it.

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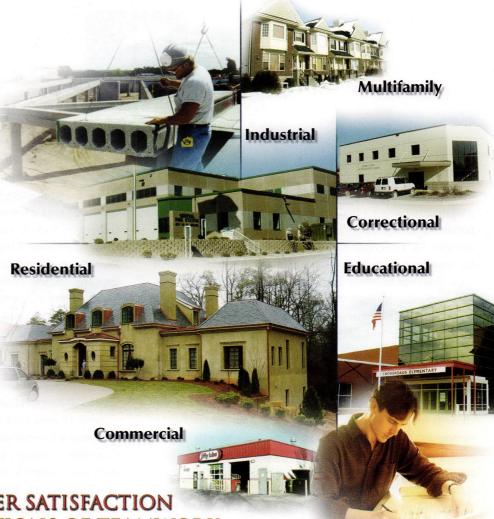
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Victor C. Gilbertson, FAIA

AIA Minnesota 2004 Gold Medalist



ictor C. Gilbertson, FAIA, is the winner of the 2004 Gold Medal, AIA Minnesota's highest award bestowed on an individual member. The award honors a lifetime of distinguished achievement and significant contributions to architecture. "More than any other individual AIA member, Vic Gilbertson is responsible for AIA Minnesota's stellar reputation within the AIA family. Our national stature is more powerful than the size of our state due to his extraordinary leadership through the 1950s and 1960s," wrote Dave Dimond, AIA, in his letter nominating Gilbertson for the Gold Medal, referring to Gilbertson's service on the AIA National board in the early 1960s.

Gilbertson, a native of Velva, North Dakota, earned his Bachelor of Architecture degree from the University of Minnesota in 1935 and his Masters in Architecture from Massachusetts Institute of Technology in 1936. After graduation, he worked for O'Mera and Hills, St. Louis. Subsequently he was awarded the Steedman Traveling Fellowship from Washington University, St. Louis, and spent a year touring the architecture of Europe. Gilbertson then moved to Minneapolis and established an architectural firm with James B. Hills and Mark N. Hayes. The firm's work focused on churches, schools and hospitals. In 1966, Gilbertson was elected to the American Institute of Architects College of Fellows, acquiring the esteemed FAIA designation.

Early in his career, Gilbertson promoted a contemporary aesthetic in churches at a time when many church groups still favored historic styling. He was the first architect in Minnesota to incorporate brick sculpture and symbolism in church structures that imparted lasting meaning to the buildings. His churches in the Midwest include Good Shepherd Lutheran Church (Minneapolis, MN), Our Savior's Lutheran Church (Hibbing, MN), Presentation Sisters Convent and College (Aberdeen, SD), St. Constantine (Minneapolis, MN), St. Joseph's Church (Hopkins, MN) and Westwood Lutheran School (St. Louis Park, MN).

In the 1940s, Gilbertson initiated Minnesota's break with traditional multiple-storied elementary schools and began designing one-story schools more scaled to the needs of children. He inspired his colleagues to take the same position and strive for greater economics in the construction of schools, which led Minnesota school boards and educators to accept the one-story elementary school. Schools designed by Gilbertson include Fairmont High School (Fairmont, MN), Holy Childhood Church and School (St. Paul, MN), Oak Knoll Lutheran School (Minneapolis, MN) and St. Catherine's High School (Valley City, ND).

Gilbertson has also designed many hospitals that have served clients and patients for decades. Some of these include Mercy (Valley City, ND), St. Aloisius (Harvey, ND), St. Cloud Hospital (St. Cloud, MN), St. Joseph's (Minot, ND), St. Mary's Hospital (Duluth, MN), St. Mary's Hospital—now Fairview University Medical Center (Minneapolis, MN)—and Zumbrota Municipal Hospital (Zumbrota, MN).

From 1948 to 1953, Gilbertson was co-chair of the Associated General Contractors of Minnesota/AIA Minnesota Joint Committee. During his tenure, the committee created a program that resulted in new insurance recommendations for the building industry. This program, known as the "Blue Book," continues to influence design and construction procedures in Minnesota. Over the years Gilbertson also served as AIA Minneapolis treasurer, AIA Minneapolis president, AIA Minnesota director, AIA Minnesota president and North Central States regional director to the AIA National Board, and served on the AIA National Committee on Chapter Affairs.

Since his retirement, Gilbertson has led an active life of volunteer efforts in architectural projects. In addition, his watercolor paintings have been collected into two books: Watercolors of Bridges Over Minnehaha Creek, published in 2002, and Minnesota Courthouses, released in October 2004 (see pages 62-65). Admiring the breadth of Gilbertson's career, Jim Lammers, FAIA, a longtime friend and former architectural partner, says, "Vic, more so than almost any other architect I've known, has maintained his passion for architecture throughout his whole life. In the nearly 40 years since his elevation to AIA Fellowship, he has continued to be active in AIA, mentor young architects and find creative outlets to enliven his passion for architecture." *

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New Melleray Abbey and Cedar Square West

he New Melleray Abbey and Cedar Square West won AIA Minnesota's prestigious 25-Year Award for 2004. The 1977 abbey renovation was designed by Hammel, Green and Abrahamson, Inc., Minneapolis. Cedar Square West. completed in 1974, was designed by Ralph Rapson, FAIA, Ralph Rapson and Associates, Minneapolis. AIA Minnesota established the 25-Year Award in 1981 to recognize exemplary architectural projects, 25 years or older, that have withstood the test of time. Jury members were Andrzej Piotrowski, associate professor, College of Architecture and Landscape Architecture, University of Minnesota, Minneapolis; David Salmela, FAIA, principal, Salmela Architect, Duluth; and Paul Neuhaus, AIA, architect, Perkins+Will, Minneapolis. The jury considered each project's social impact, the complexity of its program and its current condition. The jurors critiqued the 10 submissions based on digital images and written information; they did not visit project sites.

New Melleray Abbey

For years the monastic community of the Abbey of Our Lady of New Melleray in Dubuque, Iowa, had considered renovating a deteriorating two-story wing of its 1858 monastery church. The 1977 renovation transformed a collection of disparate rooms on two levels into an understated but powerful worship space. The abbey's structural integrity was restored, and unnecessary partitions,



plaster and previously added ornamentation were removed. The floor of the original sanctuary was also removed, creating a dramatic two-story space.

The AIA National Honor Awards jury in 1977, after giving this project an award, observed, "The good sense of retaining the exterior intact, combined with the courageous decision to expose the masonry wall and timber trusses, has created a sanctuary of great proportions, simplicity and serenity." The 2004 AIA Minnesota 25-Year Award jury similarly noted that "the ornate structure on the outside contrasts with its modern interior. It's what Modernism should be about. It succeeds in enhancing the past by doing something drastically different."

In 1977, however, the idea of discovering a different and unintended space by stripping away original structure was controver-

sial. Nonetheless, under the direction of HGA lead designer Theodore Butler, FAIA, the project became the heart and soul of the abbey through its simplicity, respect for the existing building and an understanding of Cistercian monastic life. Despite the simple design program and challenging technical program, the 25-Year Award jury said the renovation still reflects a "self-imposed discipline. It's a controlled jewel."

Cedar Square West

edar Square
West, a recipient of a 1974 AIA
Minnesota Honor
Award, was the
first of six neighborhoods proposed
for the CedarRiverside area of
Minneapolis. Ini-



tially the architects were commissioned to provide feasibility studies for the renewal of an older residential complex of buildings near the University of Minnesota East Bank Campus. The assignment expanded into an urban-design proposal for the Cedar-Riverside area across the Mississippi where the University of Minnesota proposed building a new West Campus.

The architects convinced the client, a private developer, to provide a diverse and integrated community more than 1,300 housing units on the premise that high-quality, high-density living facilities are possible in the center of the city. The 25-Year Award jury saw the continued relevance of such an approach. "Affordable and safe housing is one of the greatest challenges in our city today," the jury said. "Cedar Square West was built to meet this need and still does today." Over the years the buildings have consistently been at least 97 percent filled.

The jury also recognized how the varied apartment types draw low-income people, modest-market-rate renters, higher-income people, students and the elderly. "People seem to thrive in this community," the jury added. "It's almost like a small town within the city and continues to be a welcoming environment for people of all different races and backgrounds." Sited at the heart of the 240-acre Cedar-Riverside area and bounded by two major freeways and the Mississippi River, Cedar Square West exhibits "heroic gestures" that "give it an artful, meaningful presence that has positively impacted the West Bank," the jury commented. •

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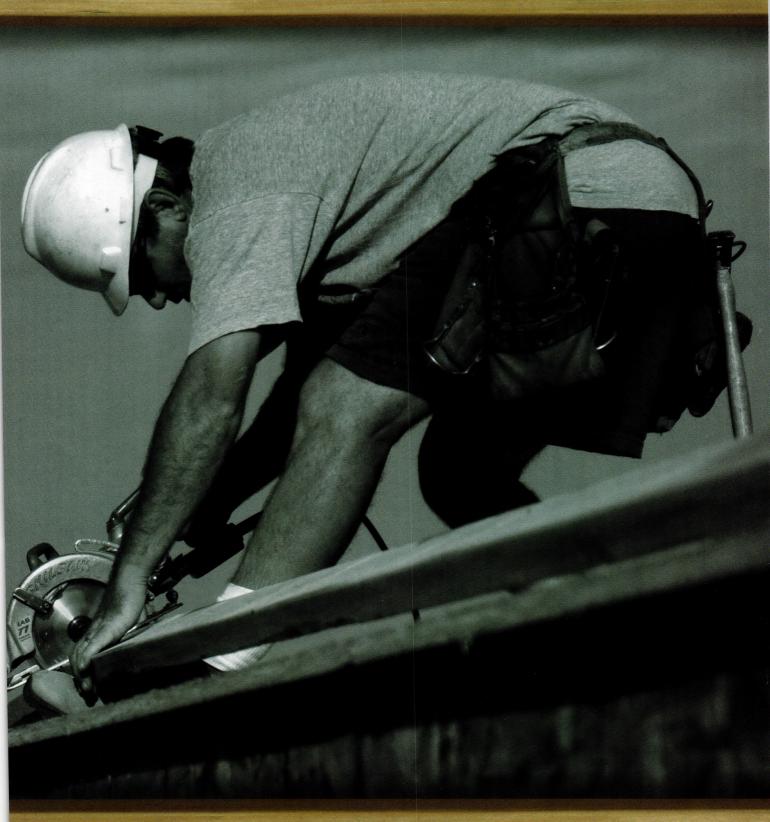


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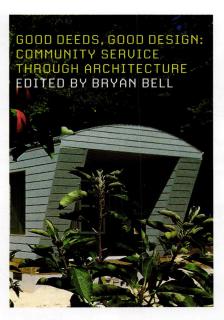
Good Deeds, Good Design:
Community Service Through
Architecture
Published by Princeton
Architectural Press
Edited by Bryan Bell

REVIEWED BY PHILLIP GLENN KOSKI

ast winter, after a long weekend camped out in the courtyard of the University of Minnesota's College of Architecture and Landscape Architecture, 45 volunteer designers presented their schemes for five housing projects, ranging from a worship space and residence for gay senior citizens in south Minneapolis to a housing facility for St. Cloud's homeless population. The presentation concluded the 17th year of AIA Minnesota's annual "Search for Shelter" weekend charrette, a two-and-a-half-day flurry of discussion, sketching, drafting and research by volunteer designers committed to giving something back to the community.

For the nonprofit agencies and neighborhood groups, the design work and drawings provided a big first step—a vision for the future. For the designers, the reward lay in the words of gratitude, in the knowledge of having helped those who could not afford such services and in the strange thrill architects take in chasing design ideas long into the night and early morning.

While the Search for Shelter program is long established in Minnesota, a host of similar programs have sprouted across the country over the last several years, many associated with ongoing nonprofit design assistance groups and university programs. It is precisely these do-gooder organizations and their efforts that are catalogued in the



recently released *Good Deeds, Good Design:* Community Service Through Architecture. Edited by Bryan Bell, the 29 collected essays and case studies are the result of a series of conferences called "Structures for Inclusion" that drew together nonprofit architecture firms and design centers to share their experiences—their successes and failures—in bringing design to a broader, under-served public.

In his Foreword, Bell cites a 1995 Philadelphia Inquirer study that found only 2 percent of new homebuyers hire an architect to design their home. (The figure excludes most multifamily housing projects-which make up roughly one-fifth of new housing starts, according to a 2003 report developed by the Department of Housing and Urban Development—since these are typically built using an architect, with the developer or government agency speaking as client on behalf of future residents.) If in fact architects are engaged with only 2 percent of new homebuyers, one has to wonder, Who is designing the houses for the other 98 percent? And to what extent does this majority, as individuals or as a collective, have a say in the design process? Acknowledging this broad disengagement as a problem, how can architects make their services more affordable, accessible and understandable to the public? These are questions the book tries to an"I am an idealist.

I don't know where
I'm going but
I'm on the way."

Carl Sandburg

swer with its long roster of first-person essays, each illustrated with black-and-white photographs and diagrams. Bouncing from project to project, the collection reads like a scrapbook of testimonials, inspiring tales from the trenches and impassioned entreaties from the wise.

In his Introduction, author and Princeton lecturer Robert Gutman explains why so many volunteer architects focus their efforts on affordable housing, and why it is appropriate to target this under-served building sector: "low-income and affordable-housing markets are such large markets, and the position of architects is so much more central than in the market for middle-class housing, that it may make sense to concentrate our efforts in catering to this population. . . . " Citing the successes of the New Urbanists and early feminists, Gutman argues that architects must advocate for change in the delivery of affordable housing on many levels, not just through design.

The essays are organized into five sections, each focused on a particular aspect of community-based design and illustrated with a case study project. The first section, "Tools for Change," explores ways to make architectural design services accessible to previously under-served people and community groups. Here, contributor and Design Corps volunteer Kristine Renner Wade recounts her one-year stint working for the Pennsylvania based Direct-to-You design program. The mission of Direct-to-You is to provide affordable, quality design services to low-income homebuyers. In part a response to the anonymous, cookie-cutter subdivision housing produced by merchant

Continued on page 66

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Renovation, Reuse, and a Room with a View

BY BETTE HAMMEL

The main building of the St. Benedict Monastery, a retirement home for 38 Sisters of the Benedictine Order in St. Joseph, was recently renovated by Grooters Leapaldt Tideman Architects, St. Cloud. According to Dan Tideman, AIA, principal, "The building was unsafe from a building-code standpoint, as the floors were uneven and the rooms were too small and didn't meet the Sisters' needs." In addition, the design team found that over the years the building had become a hodgepodge of remodelings. As a result, the team gutted the entire interior, renovated all three floors, enlarged rooms on the second and third levels for the Sisters, and completely remodeled the first-floor administrative offices with exposed original brick walls and wood detailing. The red brick exterior needed only tuckpointing and cleaning, but the design team renovated the existing porch while retaining its traditional Benedictine arches and other detailing. The original shingled mansard roof remained intact. 💠

The Eden Prairie Resource Library opened to public acclaim in August after a two-year collaboration between Bentz/Thompson/Rietow, Inc., Minneapolis, Hennepin County representatives, and Eden Prairie officials, staffs and community. The project, a 40,000-square-foot former Lunds grocery store transformed into a distinguished public library, is just the

kind of creative challenge Milo Thompson, FAIA, principal, relishes. The library announces its public presence on the city's Prairie Center Drive with a stately brick façade, barrel-vaulted roof and formal porte-cochere. The roof, along with arching windows over the entry, helped bring light into the wide interior floor plate, according to Ann Voda, AIA, project principal.

The curved ceiling is itself a work of art. Five-foot squares of Finnish plywood were spaced to allow the ceiling's black background to "border" each square, while black and tan frames painted on each square create a three-dimensional illusion. According to Thompson, the effect is meant to resemble the coffered ceiling of a traditional reading room. Because the entire library is visible from the entry, the design team placed the information desk at the center of the library beneath an elliptical canopy, its inverted form providing a contrast to the vaulted space above. With its state-of-the-art technology and well-stocked collection, the library is poised to serve the rapidly growing Eden Prairie population, projected to increase to 60,000 people in the next few years. .

A new mountaintop home under construction 2,000

feet above Taos, New Mexico, by Charles Stinson, AIA, Deephaven, was inspired by the black growth rings on the aspen trees at the site. The rings, which resemble the human eye, became the shape of the house, a circle with two elliptical wings radiating east and west. The "iris" or circular center of the house is the living room, which features walls framed in purple glass that provide vistas in every direction. The dining area and kitchen occupy one wing, while the master bedroom and bath are located in the other. A large stone fireplace inside the house floats at the edge of an interior reflecting pool. The house's exterior is clad in earth-colored stucco that ranges in tone from terra cotta to sand. Terra cotta columns support a winglike copper roof. The owners, former Minnesotans Debra and Ginto Naujokas, chose the site for its location in Angel Fire, an area near Taos named by the Spaniards for the fiery red sunsets that light up the snow-covered mountains. .

Arcola Mills Center, the old-

est timber-frame-constructed house in Minnesota, located near Stillwater, is being converted into a retreat and conference center through the collaboration of myriad craftspeople, architects, contractors and engineers, plus a dedicated board of directors and volunteers. The two-story Greek Revival-style house, perched on a beautiful site overlooking the St. Croix River, was originally the home of pioneer lumbermen Martin Mower and John Mower, who operated a sawmill near the house in 1847. The home later belonged to Dr. and Mrs. Henry Van Meier. Mrs. Van Meier's 1991 will created the Arcola Mills Historic Foundation and dictated that the site be converted into a retreat center and museum honoring Minnesota's lumber industry. Renovation began in 1999.

As work began, board member Kelly Davis, AIA, principal, SALA Architects, Inc., Stillwater, recommended hiring Larson/Brenner Architects, Stillwater. "Much work on the house was already under way when we got involved, but the group needed a master plan for the overall site," says Brian Larson, AIA, principal. The firm also completed drawings for the site and the interior of the house with help from Claybaugh Preservation Architecture, Inc., Taylors Falls. In the future, the design team hopes to restore the property's trout stream and renovate some of the eight cabins overlooking the river. "Our greatest challenge was to preserve the historic character of the house and its site, and still accommodate Arcola's mission as a retreat center," Larson says. .

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Christian Moeller

The media artist and former architect discusses his work, the concept of media architecture and the advantages European and Japanese artists hold over their American counterparts

BY AMY NASH

omputerized animation, fractal art and holography; audiovisual and interactive installation and multimedia performance: Net art, laser art and telecommunication art; virtual reality, robotic art, cybernetic systems and artificial life. The list of sub-categories that constitutes media arts seems endless. But the United Nations Educational, Scientific and Cultural Organization offers a definition of media art that approaches inclusiveness: "The current of contemporary artistic creation that, in production and/or exhibition processes, employs electronic and/or digital technologies (whether audiovisual, computerized or telematic)." This fastgrowing field, where computer technology converges with the established design disciplines, is by its very nature interdisciplinary.

Nowhere is that more apparent than in the work of Christian Moeller, who practices what he calls "media architecture." His light installations, audio sculptures and other large-scale interactive works have been displayed extensively across Europe and Japan. As Moeller describes in his book A Time and Place: Christian Moeller, Media Architecture 1991-2003 (Lars Muller Publishers, 2004), his work draws from the border between architecture and electronic media to "make architecture capable of dialogue and to integrate electronic media into the urban context."

In the past 13 years, Moeller has experimented with audio, video and light, using mechanical and computer systems to redefine interactive experiences. Examples of his work include an electronic mirror that through an ultrasound distance sensor causes a person's image to disappear as he or she moves closer to the mirror. In an experimental dance piece titled "Electro Clips," designed for Theater am Turm in Frankfurt, the dancer produces sounds to create music by moving in and through light projections from light sensors distributed around the stage floor. The exhibition "On Air," for the Kunsthistorisches Museum Vienna at Eggenberg Castle, represents the confusion of tongues in the Tower of Babel story by using 44 touch-sensitive steel poles, each of which represents the country of origin of a broadcast signal that plays what's on the air when the signal is activated.

After studying architecture at the College of Applied Sciences in Frankfurt and at the Academy of Fine Arts in Vienna, Moeller practiced architecture for several years in Stuttgart, Germany. He then worked as a guest artist in Peter Weibel's Institute for New Media in the Stadel School in Frankfurt. Moeller founded his own media studio in 1990 in Frankfurt. He is currently Professor of Media Arts in the Department of Design | Media Arts at UCLA and a keynote speaker at this year's AIA Minnesota convention.

Architecture Minnesota spoke with Moeller about the relationship between his work and architecture, and about the challenges media artists face within the United States.

Define media architecture and describe how you incorporate architecture into your work.

The reason for the subtitle of my book is to have the book be placed in the right section of a bookstore. Because I see my work as architecture-related and believe the audience for the book is interested in architecture and design, I wanted the word architecture to appear in the title.

Beyond that, architectural thinking that goes into certain media installations turns them into something closer to media architecture. In other words. I am referring to work where the artist is careful with spatial issues. I don't want to call it site-specific, but media architecture is work that is



"... media architecture is work that is strongly influenced by its site and is designed for the spatial conditions in which it takes place."



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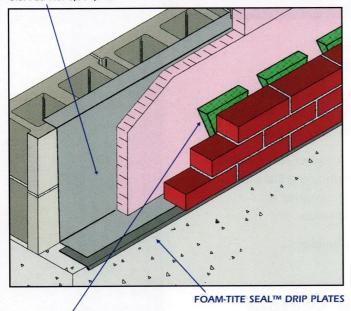
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Beck House, Saint Mary's University

Winona, Minnesota

BY ROBERT ROSCOE

n June, a group of alumni from Saint Mary's University visited their former campus in Winona. An ongoing topic of conversation was an abandoned structure that looked as if it had been shoved to an out-of-the-way edge of campus in order to be tumbled over the bluff. Many in the group remembered living in this brick house, then known as Cotter Hall, when the university used the 1870s former mansion as a dormitory. They wondered: Why isn't this building with Italianate features being used by Saint Mary's? They heard the university wants to raze it.

The history of this house begins with the genesis of Winona. Both city and county were named for the first-born daughter of a Dakota or Sioux family, customarily called Winona. In the late 1870s. Winona was a boomtown, as it was located in southeast Minnesota where railroads met the Mississippi River to bring grain and other commodities for shipping via steamboat or freight train to Chicago.

Readily available quantities of grain made beer-making an important industry in Winona. In 1876, one of the town's brewers, German-born Charles C. Beck, owner of the Gilmore Valley Brewery, commissioned Winona architect C.J. Mayberry (best known for his design of the Winona County Courthouse) to design a residence for Beck and his wife. The house was sited on a bluff above the town with panoramic views of the Mississippi River Valley. At that time, Dakota women tended gardens at the base of the bluff.

The Beck House is a two-story brick structure on a dressedstone foundation with a truncated hip roof and a large porch facing the bluff. Mayberry skillfully used one of the Italianate style's most prominent features—arched ornamented window "hoods"—as window caps. The interior floor plan follows Italianate layouts. A wide hall bisects the front of the house and leads to two flanking parlors outfitted with large fireplaces. A family sitting room, a spacious dining room and a library—all trimmed in sumptuous hardwoods-offered the Becks splendid opportunity to impress friends and visitors. A third floor was later added.

In 1911, Winona businessmen learned that Bishop Patrick Heffron of the Catholic Archdiocese of Winona was interested in establishing a college in his diocese. Knowing that Beck wished to sell his house, they secured the Beck property and offered it to the



The Beck House, designed by C.J. Mayberry, features several hallmarks of the Italianate style, including ornamental window hoods.

bishop on the condition that he select that city for his college. The inducement proved successful. The first college building, other than the Beck House, was erected a year later, followed by continued development that resulted in Saint Mary's University, which today has a student population of 1,350.

The Beck House became the headquarters of the diocese. Later, when the Christian Brothers took over operation of the university, the house's rooms were subdivided into an array of dormitory spaces and the house was renamed Cotter Hall. In 1988, the university abandoned the dormitory and the structure became vacant. Its only use since then has been for miscellaneous storage of furniture and other items.

As a preservation consultant and principal of the firm Design for Preservation, Minneapolis, I examined the building and found it structurally sound, with much of the interior and exterior relatively unaltered from original construction. I also noted that the added dorm-room walls could be removed, which would enhance the house's interior historic character.

Administrators are certainly aware of the many voices on and off campus that have challenged the university to save the build-

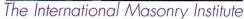
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THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



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The International Masonry Institute — a labor/management partnership of the International Union of Bricklayers and Allied Craftworkers and the contractors who employ its members.

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One World

BY THOMAS FISHER, ASSOC. AIA

n July, I spent a week in Nova Scotia with several architects and builders and 17 Canadian and American architecture students constructing two towers at the mouth of the Lahave River, near where the French first landed in North America 400 years ago. Going in, I considered the project a somewhat exotic example of the summer design/build studios that many schools now offer. However, as in any good educational experience, I learned things I hadn't expected.

Designed and built by students under the tutelage of Brian MacKay-Lyons, noted Halifax architect and Dalhousie University professor, the two towers had similar forms: square plans, corner telephone-pole columns, roughlumber framing and wood-slat cladding. But important differences in their design and detail slowly emerged. One tower had platform framing and the other balloon framing, the latter being much harder to construct. One tower had a symmetrical form and the other asymmetrical, reflecting their placement on the irregular riverfront site. And one tower cast its internal light up to the sky, while the other's shone down like a giant nightlight.

Interestingly, throughout the design of the two structures, the students made reference not only to the vernacular buildings of Nova Scotia, but to culturally rooted architecture from around the globe, such as Glenn Murcutt's self-sufficient rural houses in Australia and Wendell Burnette's environmentally sustainable houses in the Arizona desert. (Burnette lectured at Dalhousie while we were there, and worked with us on the project.) This dynamic reinforced the notion that every structure, however modest or remote, now exists in a global context.

The project also demonstrated how cultural diversity enriches practice. I spent a day working at the top of one tower with two architects, one German and the other American. The former's Teutonic love of precision complemented the latter's pragmatism, enabling us to complete the structure as designed and on time. Crossing professional boundaries enriches practice as well. A builder who had worked on many of MacKay-Lyons's houses helped us figure out how to execute the students' designs while also contributing ideas for simplifying and improving them. When done well, design/build methods really work.

Another lesson was the degree to which design and construction builds community. Working on scaffolding high in the air, in a strong wind, while handling large pieces of lumber and watching out for hazards all around, fosters a strong camaraderie and an equally strong sense of living in the present moment. Ignoring personal differences and learning to collaborate become matters of survival on a construction site.

In a world of increasing ethnic and religious strife, projects like the one up in Nova Scotia can serve as an antidote. Coinciding with the anniversary of the French age of discovery in North America, these towers perhaps mark a new age of discovery in our own time, one based on the idea that people from different nations and professions can find common cause when focused on the basic human activity of designing, building and collaborating across cultural and professional boundaries. .



"Glocal: Global and local. Architecture is a glocal device: capable of generating crosses and interbreedings. Glocal is able to yield, for each concrete situation, a certain local map of the global scene."

> The Metapolis Dictionary of Advanced Architecture



Desert **Icon**

KINGDOM CENTRE, RIYADH'S DEFINING STRUCTURE. LOOKS TO THE FUTURE WHILE SHOWING RESPECT FOR ISLAMIC CULTURE By Christopher Hudson



Above: Kingdom Centre towers over Riyadh, where most buildings are less than 10 stories high. Opposite: A view of the tower and east podium shopping mall at night.

"The Eiffel Tower of the Middle East" is how the design team from Ellerbe Becket, Minneapolis, refers to Kingdom Centre, a mixed-use high-rise development in the heart of Riyadh, Saudi Arabia. The catchphrase is apt, as the client, Prince Alwaleed bin Talal bin Abdulaziz Alsaud, a nephew of King Fahd and chairman of the Kingdom Holding Company, wanted a landmark for the city and the country, a skyscraper symbolizing the aspirations of modern Saudi Arabia, as well as a brand for his business empire.

Prince Alwaleed requested a simple, strong and monolithic structure, more global than regional in design. After studying such icons as the Eiffel Tower, the St. Louis Arch, the Sydney Opera House and Harbour Bridge, and the Golden Gate Bridge, the design team realized such landmarks have "a very simple, pure form that expressed something structural or metaphorical that was easy to understand," says Rich Varda, AIA, formerly design principal,

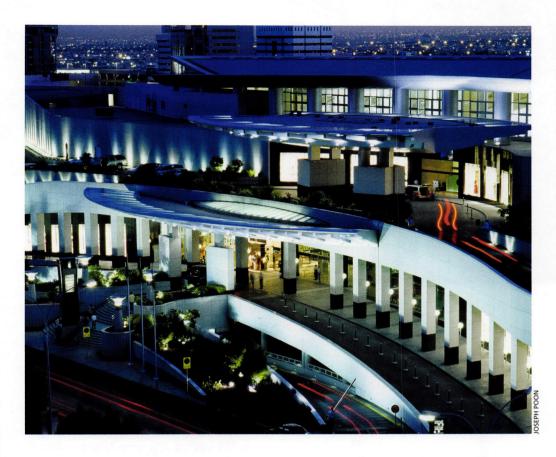
Ellerbe Becket, and now vice president of Store Planning, Architecture and Engineering, Target Corporation, Minneapolis.

With this criterion in mind, the design team devised an almond-shaped tower that culminates in an inverted catenary arch and observation bridge. The almond is a common form in Islamic art and architecture, and its elliptical shape conveys the soft, inviting curves for which the team was aiming. In addition, the inverted arch, which measures a full third of the tower's height, allowed the design team to conform to a local planning ordinance that limits the number of occupied floors in a building to 30.

While the team was finalizing the tower design in collaboration with Basem Al-Shihabi, principal, Omrania & Associates, Riyadh, one of the most respected architectural and engineering firms in Saudi Arabia, Varda recalled the original plan for Gunnar Birkerts's Federal Re-







serve Bank, Minneapolis. The 1973 structure was suspended between two towers, and over a plaza, by a structural cable that formed an inverted arch. Birkerts's original plan called for a future expansion whereby a bridge arch would be added to the top of the building. Varda remembered how elegantly the two forms worked together—the bridge arch expressing structural compression and the hanging cable expressing tension. When he sketched a shallow-arch bridge across the top of the tower for the group, everyone exclaimed, "That's it!" The observation bridge spanning the two horns of the parabolic opening was the final piece of the puzzle.

To enhance the purity of the tower's monolithic form, the design team clad the tower in aluminum and silver reflective-glass curtain wall. (The prince was enamored of the capacity of pure reflective glass to mirror the sky and all its variations of light.) The reflective glass also deflects the desert sun; daytime temperatures in Rivadh can reach 130 degrees Fahrenheit. Also, by orienting the tower so that its long axis runs east-west, leaving a comparatively small surface area to face the sun, and then sheathing the tower in reflective glass, the designers ensured a significant reduction in solar heat—and thus a substantial gain in energy efficiency.

Structurally, the lower two-thirds of the tower is comprised of mostly reinforced concrete, while a steel space frame buttresses the cap. The 60-meter-long observation bridge is a triangular truss. Local availability of materials dictated the heavy use of concrete (there are no large-scale steel fabricators in Saudi Arabia).

While the 100-meter-high sculptural cap solved the problem of how to elevate a 300-meter skyscraper with only 30 occupied floors, there was still the matter of stretching and filling the desired proportions in the tower's lower portion. The design team's primary solution was an 82foot-high lobby, with structural columns along the outer walls whose "branches" curve into almond shapes and appear to hold up the ceiling. "We were definitely going for monumental," says Ken LeDoux, AIA, interior architect.

The 29 floors above the lobby house office space, a Four Seasons Hotel, luxury apartments and condominiums, and the corporate headquarters of the Kingdom Holding Company (on the 30th floor). Each of these functions has its own formal entrance-offices and residences on the north side of the tower, and the hotel and the prince's business headquarters on the south. Flanking the tower are two podium buildings clad in concrete, granite and



Opposite: The 82-foot-high tower lobby features a structural ceiling expressing the almond-shaped forms used throughout the project's interiors. Above left: Formal, symmetrical entrances to the upscale mall face Riyadh's main shopping thoroughfare. Above: Mall patrons are bathed in daylight filtered and softened by scrims.



Above: The sloping glass of the observation bridge provides stunning views to the ground. Opposite: Three almond-shaped lobbies serve the main ballroom of the wedding/conference hall.

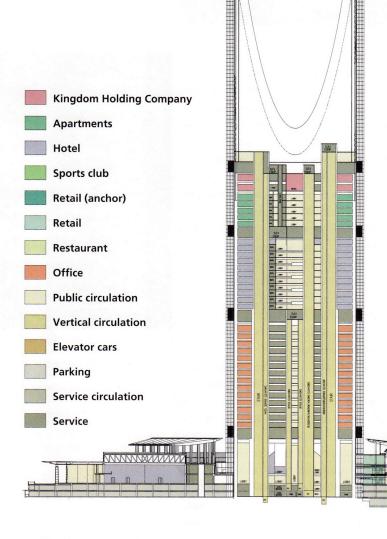
brushed aluminum, also with their own entrances: a three-story east podium that contains an upscale shopping mall, and a west podium that houses a lavish wedding/conference facility, the hotel's public spaces, and a sports club. Carefully conceived pedestrian thoroughfares link each area to the others and also to courtyards, a 3,000-space underground parking garage, public transit and the surrounding city streets.

The entire third floor of the shopping mall is

The entire third floor of the shopping mall is reserved for women only, so they may remove their traditional coverings without fear of violating Islamic law. The area is accessible only by a secure entrance and elevator, and etched-glass screens block the view from the mall's vast atrium. Elsewhere, the conference facility was designed to be conducive to cultural gatherings requiring separation of men and women, and prayer rooms are located throughout the complex. "One of our main objectives was to marry local customs and social requirements to a Western-designed environment," says Walter Kleinschmit, general manager, Kingdom Centre.

At 984 feet tall—the same height as the Eiffel Tower-Kingdom Centre soars above the surrounding urban landscape with sculptural beauty. As Varda and William Chilton, AIA, formerly managing principal, Ellerbe Becket, and now managing principal of Pickard Chilton in New Haven, Connecticut, made their way through Riyadh for the dedication ceremony last October, they anxiously awaited an unobstructed view. "On the cab ride from the airport, we were looking for the tower and just catching glimpses of it as we moved through the city at night," Varda recalls. "Then we turned from one freeway to another and got a head-on shot of the tower, all lit up. After a moment, Bill looks at me and says, 'This is why we went into architecture.'"

Kingdom Centre
Riyadh, Saudi Arabia
Ellerbe Becket
Minneapolis, Minnesota







Artful Revival

RENOVATION OF AN HISTORIC FARGO HOTEL COMBINES THE BEST OF THE OLD AND THE NEW By Dorothy Rand



Design team (left to right): Jackie Millea, Assoc. AIA; John Barbour, AIA; Kurt Gough, Assoc. AIA; Janis LaDouceur, AIA; Fred Poehler, Assoc. AIA.

The Hotel Donaldson in Fargo, North Dakota, originally built in 1893 by the International Order of Oddfellows and later converted into a workingman's hotel, is now a swanky, artsy place to dine and stay. In spring 2000, Karen Burgum, a longtime North Dakota resident, purchased the run-

down building and hired Barbour LaDouceur Design Group, Minneapolis, to design the renovation. Burgum wanted to "honor the old" aspects of the hotel by preserving architectural historical elements, while showcasing regional artwork in a renewed hotel setting with contemporary amenities.



Rather than completely gutting the building, the design team embraced its history. "We wanted to bring out the story of the building and adapt it to a modern program," says John Barbour, AIA, principal. So when original wallpaper was uncovered during demolition, the design team left it there and had it framed. Similarly, original beams and brickwork are exposed throughout the 28,000-square-foot building, and new woodwork was milled "in the spirit of the old but with a modern touch," Barbour explains.

The façade of the building posed an interesting challenge. Since 1916, the street-level retail storefronts had been haphazardly changed. "There was a real variety—a metal section, next to a barn-board storefront, followed by 'lick and stick' brick," Barbour says. The design team and client decided to remove anything that was new since 1916, and to replicate the



HoDo, the hotel's street-level bar (opposite and top), is an eclectic space featuring a curved bar inspired by the winding Red River. The entrance to HoDo (above) is lined on one side with a mosaic wall of found objects.



GALLOP STUDIOS

original façade as much as possible. This included re-creating brick columns, customizing fiberglass trim that had previously been cast iron, and making a new Donaldson marquee sign from original moldings found at the Fargo signage shop that had created the first sign nearly 90 years ago.

The desire to display regional artwork played a role in the design of the hotel's rooms and public spaces. "Even with beautiful furnishings, hotel rooms often lack soul," Burgum says. "Artwork gave this project the inspiration it needed." In the hotel's 17 guestrooms, unique ledges and niches support sculpture and pottery, and ample wall space provides a place for hanging two-dimensional work. The furniture is subtle with clean lines in order to not distract from the art. The rooms incorporate such historic details as exposed brickwork, yet include modern luxuries like Internet access and flat-

screen TVs. In one room a large bathtub fills from a faucet mounted in the ceiling.

The hotel's elegant sleeping rooms are supported by a variety of spaces in which to eat and drink and whose designs were inspired by the region's natural environment. A mosaic wall of found objects created by a local artist leads visitors from the hotel's entrance, past bar stools covered in beaver fur, into the main room of HoDo, where the elm- and oak-wood bar is curved to resemble the Red River, which winds through Fargo. The basement lounge, Stokers, utilizes the former coal room, with its curved brick ceiling, as a wine cellar. SkyPrairie, on the roof, features a small garden of native plants, a heated tile floor, a hot tub and bar/ serving area.

In addition, the hotel houses an exercise room in the basement and a public gathering space on the second floor (near the hotel's check-in desk)



where breakfast is served in the morning, and wine and cheese in the evening. The third floor houses the Oddfellows Reading Room, named in honor of the building's original occupants, and the Great Plains conference room, which occupies the top half of a former light well. A skylight brings sun into the conference room, three sides of which are lined with original tin.

In each of these spaces, artwork from pottery to photography, hand-blown glass to painting, is highlighted. The artwork featured in the hotel isn't limited to only the visual form, however. Local musicians play in the hotel's bar and their CDs can be found in the guestrooms. Literary events celebrate local authors and the hotel's growing library includes books by regional writers.

"A hotel stay can do more than just refresh the body," Burgum says. "It can renew the senses, inspire the mind, revive the soul and connect a person with their surroundings." With its thoughtful design, regional artwork and modern aesthetic within a historical setting, the Hotel Donaldson does all these things remarkably well.

Hotel Donaldson Fargo, North Dakota **Barbour LaDouceur Design Group** Minneapolis, Minnesota



Comfortable spaces include the sitting area of the "Big Dog" room (opposite) and the second-floor gathering area (top), where guests are served breakfast in the morning and wine and cheese in the evening. One guestroom (above) features a bathtub that fills from the ceiling.



North to the Future

ANCHORAGE INTERNATIONAL AIRPORT RECEIVES
A FACELIFT FOR THE 21ST CENTURY By Phillip Glenn Koski



Design team (left to right): Maria Hanft, IIDA; Ashley Ilvonen; Robert Jones, AIA; Dennis LaFrance, AIA

Above: Travelers passing through Alaska International Airport are afforded panoramic views of Alaska's natural wonders. Opposite: Waves of white plaster resembling cirrus clouds span the entrance to the C concourse. **During the long days of the summer months,** travelers flying to Anchorage from the lower 48 states are introduced to the awesome power of the Alaska landscape long before they land. Domestic flights pass over the swirling expanse of Bagley Ice Field, the crenellated shoreline of Prince William Sound and the rugged peaks of the Chugach mountains. Approaching Anchorage, planes descend to a point of land jutting out into Cook's Inlet, a vast, low-lying terrain that on clear days seems entirely girded by snow-capped mountains and endless evergreen forests.

It's strange, then, that until recently Alaska suffered an image problem—namely, the outdated Anchorage International Airport, a key portal that welcomes 65 percent of all visitors entering the state. The aging domestic terminal, widely criticized as functionally inadequate and an aesthetic underachiever, had not seen any major improvements since the lackluster B concourse was constructed in 1969. During a 1998 bonding debate,

Alaska state senator Drue Pearce summed up the problem by flatly stating, "Our airport is in a state of disrepair, it's user unfriendly and does not suit the needs of Alaskans or our tourists."

To remedy the situation, the Alaska Legislature voted unanimously to approve one of the largest public construction projects in state history: a new \$230 million, 717,000-square-foot terminal housing five new gates and larger ticket lobby, gate lounges and baggage claim facilities. (The project also included extensive new road construction and expanded parking.) Anchorage-based McCool Carlson Green, the architect of record, retained Architectural Alliance, Minneapolis, a firm with broad expertise in aviation architecture, to design the interiors.

The Architectural Alliance design team sought to capitalize on the airport's dramatic setting. Where the old terminal felt dark, cramped and cut off from the outside environment, the new design is refreshingly extroverted. Large, lofty and bright spaces are wrapped with windows on every side, and observation lounges, gate areas and walkways are consistently oriented to an outdoor vista, whether it's the tarmac, the Anchorage skyline or the mountains beyond. "Being in Alaska is about spending time outdoors. We used glass to bring natural daylight into the building, and to convey that sense of openness, of being outside," says Architectural Alliance lead designer Dennis LaFrance, AIA.

The design team also seized the opportunity to re-brand the terminal with a distinctly Alaskan identity. While it is common in Alaska to see nature represented literally-stuffed and mounted wildlife abound—the team opted to express the region's natural wonders through the more subtle vehicles of material, metaphor and abstraction. Continuing a theme used in the exterior design of the expansion project, the interior architecture is expressed with contrasting notions of the earthly and heavenly. In the lower tunnels and baggage claim areas, for example, ceilings hover close overhead and the supporting structure is heavy and massive. Smooth and rough stone dominate the surfaces, a nod to Alaska's subterranean forces (the region is one of the most geologically active in the world).

Ascending the long escalators of the entrance hall to the upper concourses and ticketing area, travelers leave behind stone floors, walls and column bases and enter an ethereal environ-





ment of smooth plaster walls, delicate steel trusses and gleaming white ceiling panels. Like the great train depots of the previous century, the terminal is a collection of vast, titan-scaled rooms that flow seamlessly together-from entry, to ticketing, through security and to the concourse. Throughout the upper level, curving roof forms punctuated by skylights, clerestory windows and layered tiers of cove lighting float like luminous metal clouds.

The design also mixes natural themes with aeronautic forms. Balcony railings along the concourse mezzanine combine wing-shaped metal posts with crackled glass that suggests broken glacier ice. Long curving bands of white plaster spanning the entry to the C concourse recall sun-streaked wisps of cirrus clouds at daybreak, while patterns in the multicolored granite floor evoke the shape of gravel till found at the base of a retreating glacier.

Design of ticketing kiosks and reservation counters, expressed with cantilevered struts, turnbuckles and exposed fasteners, is also aeronautic in character. Throughout, there is an explicit link between interior details (exposed fasteners, smooth and curving white surfaces, flashes of polished metal) and the world of transportation technology on display outside the window.

Like the best aviation architecture from the mid-20th century, the design of the Anchorage International Airport expansion is an expression of lightness and openness, flavored with a little futuristic gusto. And why not? The state motto is "North to the Future," after all. Contrary to the rustic lodge stereotype, Alaska, the 49th state, is a young, diverse and forward-looking place. The updated Anchorage International Airport represents a rejuvenation of that enterprising spirit, and provides a fitting new gateway to the land of the midnight sun.

Anchorage International Airport Anchorage, Alaska **Architectural Alliance** Minneapolis, Minnesota



Opposite: Balcony railings feature wing-shaped posts and translucent glass that evokes glacier ice, while the granite floor pattern traces mounds of glacial till. Above: The stone finishes of the lower level transition to a lofty, light-filled environment in the upper concourses.

Ticketing level plan

- 1. Ticket lobby
- Land-side retail hall
- 3. Security
- Air-side retail hall
- Gate lobby with offices above 5.
- Retail
- 7. Airline ticket offices



Terminal expansion

Terminal renovation

Existing terminal



Texas Transformation

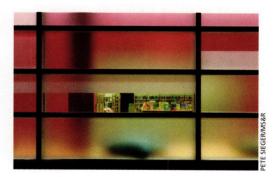
A FORMER BIG-BOX GROCERY STORE GETS NEW LIFE AS A THRIVING PUBLIC LIBRARY By Camille LeFevre



Design team (left to right): Vanessa Sethi; Jack Poling, AIA; Leanne Larson.

Great books, not groceries, are now shelved at the Denton North Branch Library, the newest addition to the expanding library system in Denton, Texas. The 32,000-square-foot structure formerly housed a Food Lion grocery store before the library system hired Meyer, Scherer & Rockcastle, Ltd., Minneapolis, with HH Architects, Dallas, to convert the square concrete structure into a library and neighborhood gathering place.

The needs were threefold, according to Eva Poole, director, Denton Public Library: to transform the building "so you would never know it had been a grocery store"; to eliminate the "sea



of concrete" or parking area in front; and to adapt the existing building footprint into a functional library. Transforming the exterior was a primary order of business.



"Denton has a great architectural tradition in its downtown, including one of the great Texas courthouses," explains Jack Poling, AIA, principal, MS&R. "But this branch library is in a residential area developed in the 1970s and '80s. So we thought a library facade that was a lot more clean and rigorous and forward thinking was more appropriate." The solution was a glass curtain wall of translucent and transparent glass, Poling says, that "creates a scrim and level of intrigue about what goes on inside."

Movement within the children's area located directly behind the glass façade, for instance, where children play beside a red wall and adults read to kids while snuggled in window seats, is visible through and animates the façade. "Especially at night, the color is just beautiful," Poole enthuses. "And all of the activity makes the library so inviting."

To soften the visual impact of the former big-box site, a canopy was added over the building's main entrance, about 75 parking spots were removed from the sea of concrete, a



new walkway with glass lamps was installed, trees and flower beds were planted, and an area surrounded by chain-link fence was converted to a xeriscape garden designed to conserve water. According to Poling, this exterior theme of geometric elements—grass strips, gardens and rows of trees-is repeated inside the building, where "planar and volumetric elements" add interest to a formerly blank space.

The adult area, for instance, features a ceiling element that drops down and glass planes that define two edges. The young-adult area

Exterior alterations including a glass curtain wall and a long canopy entrance (top) transformed the former Food Lion grocery store (above) into an elegantly modern public library. At night, the translucent (and in places transparent) glass façade (opposite) reveals the various activities taking place inside.

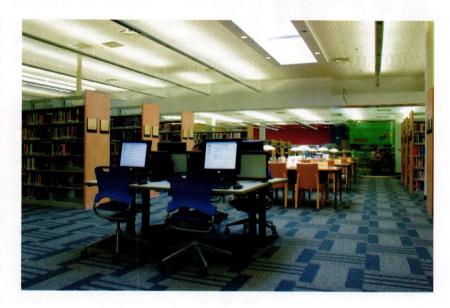




and technology center are housed in glass rooms. In the circulation and reference areas, desks are positioned slightly high on the floor while drywall fins extend down from the ceiling. "The planes and volumes," says Leanne Larson, interior designer, MS&R, "transform the structure's linearity and vagueness by creating other interesting forms within the main space."

The furnishings also add pizzazz, as the library staff asked the design team for décor that reflected the lively jazz music for which Texas is known. Cutouts in the backs of the children's chairs resemble musical notes, just as fabric patterns in the teen area and in carpet tile create visual interest. Artwork in the library's café also reflects Texas's musical heritage.

The café, a police substation and community rooms are located directly off the library's lobby and are open to the neighborhood after hours. Staff areas are on the north and the east façades, to allow the collection to occupy the center of the building. Service desks were placed to allow staff full view of the entire library. The old grocery's loading dock is now the reference area, the loading-dock doors replaced with floor-toceiling windows. And the design team inserted a light monitor down the length of the building to bring daylight to the center of the box.



"We wanted a warm, inviting place so people wouldn't just check out a book and leave," Poole says. "Much to our delight, this new library is a place people come to and stay. It's not drab and ordinary; it's alive and extraordinary."

Denton North Branch Library Denton, Texas Meyer, Scherer & Rockcastle, Ltd. Minneapolis, Minnesota

Glass panels separate the café and main lobby (opposite). In the library, carpet tile patterns and the geometric forms of the ceiling and furnishings create visual interest in the adult area and group study rooms (top) and in the circulation and periodicals area (above).

Brand Identity

TECHNOLOGY STEALS THE SHOW AT THE SHANGHAI SONY GALLERY By Barbara Knox



Design team (left to right): Eric Lagerquist, AIA; Danielle Pelzer; Chuck Knight, AIA; (not pictured) Todd Lenthe.

On Huaihai Lu, the main street in the premier retail shopping district of Shanghai, the opening of a new store is a common occurrence. Indeed, with an estimated 25 percent of all construction cranes in the world currently working in Shanghai, the city is filled with the sights and sounds of new construction. But the fact that the new Sony Gallery, designed by Perkins+Will, Minneapolis, in collaboration with branding and environmental design firm Duffy & Partners, Minneapolis, attracted more than five times its anticipated number of visitors in the first month is something to talk about.

So what is it about the high-energy Sony Gallery that is taking shoppers by storm? "The gallery is designed to introduce Sony products and present a history of Sony to the people of China," explains project architect Eric Lagerquist, AIA. "You can't buy Sony products there, you can't fix Sony products there, but you can find out everything about Sony products." While there is a true gallery feel-white walls, carefully crafted display niches, focused lighting—to this 10,000-square-foot space laid out on the first three levels of a five-story building, the Sony Gallery pulses with a sense of excitement derived from both the products themselves and a few deft architectural touches.

On the street, passersby are lured to stop, look and listen by the window displays, which include banks of monitors showing video games in action, as well as the antics of Aibo, Sony's robotic dog. If visitors are intrigued by the window displays, they are dazzled by the gallery entrance, a 40-foot-long stainless steel tunnel studded with 20 four-foot rear-projection screens, six LCD monitors and eight speakers. "You walk into this space and you are immediately bombarded with



sound and visuals that take you out of Shanghai and into the world of Sony," says Lagerquist.

Once out the other end of the tunnel, it's time to enjoy the various gallery displays devoted to Sony electronics. The first highlights Q., a cantaloupe-size robotic sphere that changes color, moves around and responds to visitors' voices. Just past Q. is an homage to the Sony Walkman. Here, a lively wrap-around wall panel depicting life-size figures, each sporting a different Walkman model, complements traditional gallery display kiosks that tell the history of this iconic personal stereo, while a directionally-controlled audio system plays music from the appropriate decade-1970s, '80s, '90s or '00s.



A stroll through a history of the television set includes environmental displays showing what it was like to watch Sony's famous Trinitron in the '60s as compared to kicking back in a high-tech home theater of today. The curious can spend more time with Aibo, the robotic dog, then learn more about video gaming, small electronics like the MP3 player, and laptop computers.

On the second floor, digital cameras, video cameras and a state-of-the-art home theater are housed in a floating gallery, hung from the nine-foot-high ceiling; skewed plaster walls stop one foot shy of the floor. "This is more of an artistic visualization," says Lagerquist, "a



Sony Gallery's window displays (above) feature video games shown on large monitors and Aibo the robotic dog in action. The gallery's stainless-steel-tunnel entrance (left) is lined with rearprojection screens, LCD monitors and high-tech speakers.



unique way of showcasing the surround-sound and projection television equipment." Even the gallery restrooms entice. Perkins+Will designed the facilities around the high-tech toilets and sinks produced by Japanese manufacturer TOTO. Clear glass walls reveal the toilets to passersby until someone goes in and shuts the door; then the glass turns opaque, providing the requisite privacy.

The second floor is also home to the Product Bar, where visitors are encouraged to use Sony electronics. Resident experts are available to answer questions about the various product functions. In contrast to the white walls and stainless steel accents found throughout the rest of the gallery, the design team chose a distressed wood for the Product Bar. "Any place where there is helpful interaction between the visitor and the staff, you touch this wood," explains Lagerquist. "It provides a softer, more human note."

But product is definitely the star of the show. No-nonsense white plaster walls face off against sandstone and black granite floors, providing a neutral environment for the displays. Recessed can lighting and pendant-hung directional fixtures (where the ceiling structure is exposed) provide illumination. The stainless steel of the tunnel recurs in cabinetry details and occasional base trim, but otherwise there is little flash or drama associated with the materials-with one exception. "We did want to have some recognition of Chinese architecture and culture, so we did an 'ancient wall' of travertine—to hearken back to a temple wall along the front of the gallery," says Lagerquist. For the first and second floors, the team also created soaring "dragon columns"—the dragon having many meanings in Chinese society—out of pixilated glass tiles that represent the past and the new digital future.

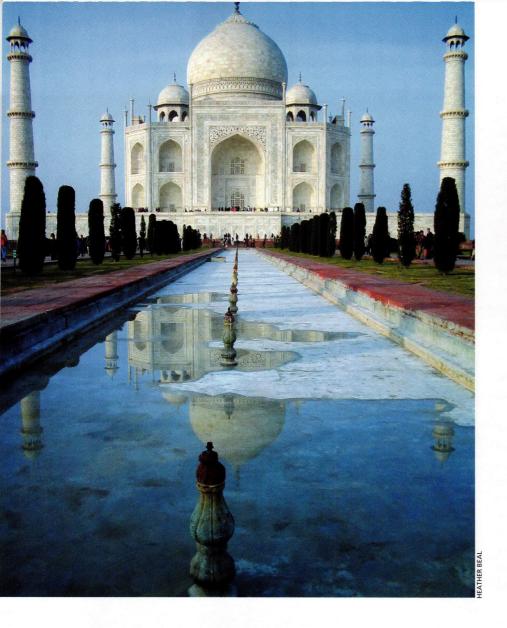
Designed and built in just seven months, the Sony Gallery now plays host to more than 100,000 visitors per month; an estimated 80,000 walk past the gallery's window displays daily. If Sony was looking for an opportunity to introduce themselves to the people of China, it seems they hit upon the perfect solution in this interactive gallery where the curious can immerse themselves in the wonders of Sony technology.

Sony Gallery Shanghai, China Perkins+Will Minneapolis, Minnesota



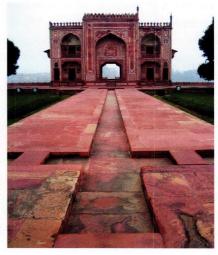


After learning the history of the Sony Walkman (opposite) while listening to music from the corresponding decade, visitors can check out an array of Sony electronics at the Product Bar (above). "Dragon columns" (left) sheathed in pixilated glass tiles add a Chinese accent to the environment.





In a country where supply of building materials and other resources is strained by a population of nearly one billion, architects and builders balance tradition and innovation in search of a sustainable way of life By Heather Beal



very week, a new media story decries the detrimental effects of United States-based companies' decisions to outsource jobs and construct call centers, manufacturing plants and high-tech facilities abroad. With our country's domestic economy still recovering from the blow dealt it in September 2001, it's no surprise few stories explore the flipside of this situation: the value of information and ideas flowing from developing countries toward the United States. After reading more about what the U.S. is outsourcing to India, I wondered: What might we learn today from architects practicing in the nation that built the Taj Mahal (1648 A.D.), one of the "architectural wonders of the world," and Fatehpur Sikri (1571 A.D.), the beautiful royal city of the Mughal Empire, when the U.S. was in its infancy?

My curiosity, combined with a desire to experience the architecture of an Eastern culture firsthand, prompted me to join a group of 17 professionals and architecture students last January for a three-week tour of India led by Malini Srivastava, Mike Christenson, Assoc. AIA, and Virajita Singh, adjunct faculty members from the University of Minnesota's College of Architecture and Landscape Architecture. While I found many aspects of India's building industry fascinating, three were especially remarkable: the use of trial-and-error experimentation, in

part through the construction of life-size models that offer opportunities for incubating and refining new building technologies; the careful blending of tradition and innovation to arrive at culturally appropriate design solutions; and the belief that sustainability is not a design trend, but a way of life.

EXPERIMENTATION

Necessity breeds invention every day in India, a nation of nearly one billion people and in which approximately one-fifth of the population lives without adequate sanitation facilities or food. More than 20 million people lack shelter. This overwhelming level of need clearly influences priorities for innovation in India's building industry. The nationwide effort to house the homeless and an increase in the construction of corporate facilities for domestic and foreign companies have helped sustain a building boom.

Unfortunately, high demand has compounded problems of resource depletion and environmental pollution. For example, bricks are a traditional and preferred building material in India, but exhaust from the kilns has contributed to the construction industry becoming a primary generator of carbon emissions. According to the Development Alternatives Group (DAG), Delhi, such complex, interrelated challenges require "trans-disciplinary" solutions.

As a nonprofit organization focused on achieving sustainable development, DAG unites architects, engineers, scientists and other experts who collaborate to conceive of, develop and refine new building technologies. Using funds provided by India's government and a variety of international foundation grants, DAG's research teams focus on inventing products and processes that simultaneously reduce pollution, increase employment, provide shelter and more efficiently use limited resources.

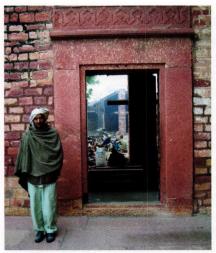
While in Delhi we toured DAG's TARA Demonstration Center, a test site where research teams were refining the design of equipment and materials such as brickmaking kilns that minimize harmful emissions, biowaste briquettes that burn cleaner than wood or coal, and building components that reduce the amount of concrete needed for construction. DAG uses building-industry innovations to address serious environmental issues and its researchers work out the final kinks in a particular design by constructing full-scale models-actual buildings-at TARA or in other field locations.

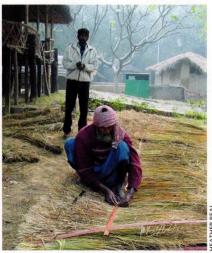
Once a product or process passes this final "kick the tires" test, DAG shares its research data with the network of private partner companies it has established across India. To qualify as a DAG partner, a private company must use indigenous materials, serve an area within a 50-mile radius and employ local laborers. In this way, DAG marries the creation of "sustainable livelihoods" with dissemination and implementation of eco-efficient building technologies and techniques.

BALANCING TRADITION AND INNOVATION

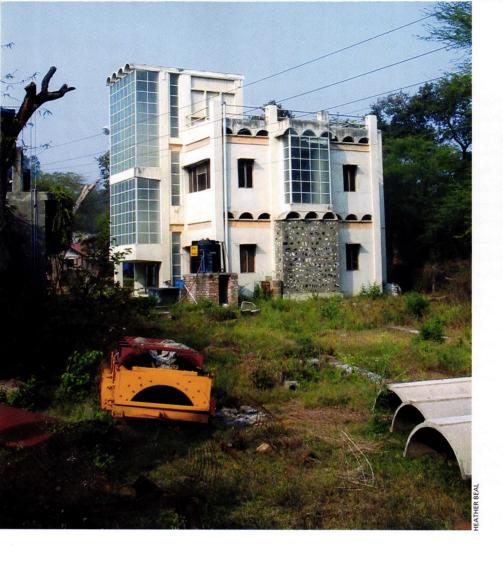
Like their professional peers around the world, Minnesota's architects now have easy access to an enormous amount of information from cultures other than their own. In the building industry, this has catalvzed a global debate about what constitutes an appropriate design response when the wealth of options is exhilarating and daunting. In countries such as India, however, invasion and occupation by foreign powers and waves of migration have made assessing which existing knowledge and skills should be preserved, which should be discarded, and which should be blended with (or replaced by) new ideas and methodologies an intuitive part of the architectural and construction processes.

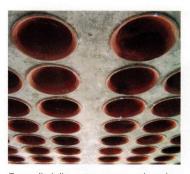
During our tour, Nimish Patel illustrated this when describing the core philosophy of Abhikram Architects, the firm he cofounded with partner Parul Zaveri. "We decided we didn't want to design in the Modernist manner because it went against the diversity of India," Patel said. "Because the processes of industrialization can be made uniform, so can the product." Rather than assimilate this uniformity, Abhikram's architecture explores and expresses the rich diversity of India's heritage, culture and natural environment. The firm's designers research traditional forms, materials and techniques, and integrate them with new methods and technologies (if necessary) to achieve a particular project's goals.





Opposite: Constructed with white marble and red or gold sandstone from surrounding regions, the Taj Mahal (left) and I'timad-ud-Daula (right) demonstrate Indian architecture's reverence for nature by echoing forms of the landscape. Above left: A craftsman pauses at Fatehpur Sikri while his coworkers continue repairing this 16th-century structure using skills passed down from generation to generation. Above right: A thatcher demonstrates a roofing technique at the Crafts Museum in Delhi. Architects throughout India emphasize the importance of effectively blending tradition and innovation to develop culturally appropriate design solutions.





Trans-disciplinary teams research and refine new building technologies either by constructing life-size models, such as those at the TARA Demonstration Center in Delhi (top left and right), or by integrating them into an actual building project, as was done in the roof of an Auroville residence (directly above). In the examples shown here, the goal was to reduce the amount of concrete used for construction while maintaining structural strength.

Having adventurous clients who share a concern for preserving India's traditions and the desire for ongoing innovation is critical. In 1989, when Patel first met John and Faith Singh, they had already established the Anokhi Textile Company and were bringing the block-printed fabric of India's Rajasthan region to the world market. Since the Singhs were not fully convinced traditional building materials and techniques were relevant in a contemporary context, they decided to start small by hiring Abhikram to design a one-bedroom, one-bathroom "out house" on their organic farm near Jaipur.

"I don't want calculations," John Singh told Patel. "You have your experience and knowledge. Let's try trial and error." Just before construction was complete, the Singhs decided to add a kitchen and a second bedroom with its own toilet facilities to this simple dwelling. Employing local



craftspeople made these last-minute changes possible, and what was envisioned as an auxiliary building now serves as the main residence.

For more than a decade, Patel has continued to work closely with Faith Singh on subsequent projects at the Anokhi Farm and on a residential restoration project in Amber, India. According to Patel, the design process has remained "threeway," with the owner, head craftsman and architect all having veto rights. "If one of us does not agree with a proposal," Patel explains, "the other two have to return to their respective areas of input and come up with suggestions acceptable to all three." By using this equitable approach, the design and construction teams not only create architecture appropriate for its environment, culture and function, but also help sustain a demand for the time-tested knowledge and skills of local craftspeople.

SUSTAINABILITY = SUSTENANCE

In their book Cradle to Cradle: Remaking the Way We Make Things (North Point Press, 2002), William McDonough and Michael Braungart ask: "What would have happened if the Industrial Revolution had taken place in societies where people believed not in a cradle-to-grave life cycle but in reincarnation?" One answer: We wouldn't need a three-circulating-arrows diagram to figure out what can be recycled.

In India, everything that can be recycled, repaired or reused is. And whether we were touring a major landmark, browsing in street markets, circumnavigating a temple or sketching at a mosque, cleaning, maintenance and improvements were constantly under way. Regardless of their social or economic status, the people of India generally seemed committed to leaving a place better than they found it. In this context, our use of the phrase "sustainable desian" seemed odd.

"Why use the word 'sustainability'?" asked Anupama Kindoo, a partner in the architectural firm Kolam, located in Auroville, India, a community founded in 1968 as an international experiment in eco-efficient living. "Until the 20th century we had to sustain life with the resources that were available. When you only have access to one bucket of water a day, you learn to use water well."

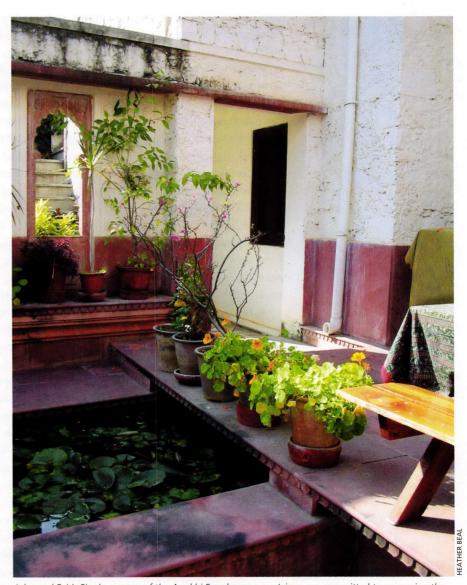
While the ideal of self-sufficient, sustainable living hasn't been fully attained in Auroville, residents, architects, planners and other experts who live or conduct research there—and who hail from 124 different countries—have overcome formidable challenges. For example, the land India's government donated to Auroville's founders in 1968 was so badly deforested there was very little vegetation to hold water and most of the good soil had washed into the sea. Aurovillians decided to reverse the typical development process by first restoring the land with nutrients, water and plant life. Next they added roads and basic utilities. Then they began constructing buildings, most of which are less than 10 years old.

Individual settlements within the greater Auroville community illustrate different ways to "think globally, act locally." For example, residents of Auroville's Verite settlement use rainwater collection and a gravity-based distribution system for drinking water; reed ponds for filtering wastewater later used to irrigate vegetable fields; and a combination of solar, wind and biogas technologies for renewable power and fuel.

CONCLUSION

As the debate regarding the impact of globalization more frequently enters discussions about design of the built environment, we can learn a great deal from a multidirectional, international exchange of ideas, technologies, materials and methods—particularly from countries such as India that have struggled for centuries to retain the best of their traditional knowledge and skills while remaining open to a constant influx of information from other cultures.

Information about Development Alternative Group's cross-sector, trans-disciplinary research, demonstration sites and project partners (www.devalt.org); about the process by which Abhikram Architects blends tradition and innovation (www.jaipurfestival.org/About Us/Amber_Report/amber_report.html); and about the "eco-efficient living" technologies incubated and refined at Auroville (www.auroville.org/av_brief.htm) is now available via that great global integrator: the Internet. *



John and Faith Singh, owners of the Anokhi Farmhouse near Jaipur, are committed to preserving the heritage of India's Rajasthan region by incorporating local materials and methods into design of the built environment.

Cross-Cultural by Design

AIA Minnesota firms extend their reach by partnering with clients and firms from other cultures By Camille LeFevre

lobalization is taking on many forms and modes of expression in the 21st century, whether the field of inquiry is media, economics, politics, art or architecture. An integral part of the process, at its most beneficial, is exploring how another's cultural traditions, expertise and perspectives can enrich one's own, and vice versa.

In the practice of architecture, crossing international boundaries has never been easier, in large part due to such digital advances as email and the Internet. But cross-cultural partnerships require a lot more than global technological access. An architectural firm's attitude of openness and sensitivity toward other cultures—whether they're within the United States or abroad—is necessary in securing the access and understanding critical to the design of successful projects.

According to a survey conducted by AIA Minnesota in November 2002, 22 AIA Minnesota firms reported projects in 32 countries other than the U.S. Just how AIA Minnesota firms are undertaking cross-cultural partnerships is as varied in approach as the countries in and cultures with which they're working. At the Minneapolis office of Parker Durrant International, CEO Stephan Huh, FAIA, who is of Korean descent, is the cultural liaison and rainmaker for the firm's work in Asia.

Michael Plautz, AIA, principal, RSP Architects, Minneapolis, networks with culturally diverse companies and architectural firms on design-related projects. On many of his firm's recent projects for Native American tribes around the U.S., Tom Hoskens, AIA, Cuningham Group Architecture, P.A., Minneapolis, collaborates with a Native American design firm in Atlanta. At LEAD, Inc., which has offices in Kvinnherad,

Norway, and Minneapolis, every member of the small firm hails from a different country, resulting in an integrated cultural approach.

The risks and challenges to working in countries other than the U.S. are plentiful. "The political and economic stability of the countries we're working in is something we worry about all the time," Huh says. The fluctuating value of the dollar is another concern. And the frustration of trying to understand another culture goes both ways; the Asians are equally as mystified by Americans as we are of them, Huh adds.

While technology, building methods and means are reaching a level of universality across the globe, Plautz says, people are still manifesting "a deep physical need for identity with place. The best pieces of architecture, wherever in the world they're located, create a memorable sense of place." Thus, while the process of cross-cultural collaboration, whether the client is Swiss, Chinese or Native American, may be similar, Hoskens adds, the outcome is unique: "Each building is designed and built to tell the client's story. No building is true to itself if you can put it anywhere else in the world."

While moving a Minnesota architectural firm into the global market can be expensive and risky, Huh says, "going international, learning about new cultures, is exciting. It becomes the spice in the mix of your practice." And when the firm itself, like LEAD, is multicultural? "We're just keeping up with the times," says Ali Heshmati, AlA, principal. "The global economy is demanding a global approach." Here then are four AlA Minnesota firms' approaches to cross-cultural collaboration.

Small and Efficient

"Because we have lived in many different cultures, and as a group speak several different languages, we feel we are truly world citizens," says Ali Heshmati, an Iranian-born American, who with his wife, designer Gretha Rød, a Norwegian, founded LEAD Inc.'s Minneapolis office in 2001 and the Kvinnherad office in 2002. New partner and designer Malini Srivastava, originally from India, heads the Minneapolis office with Annette Walby, an American with a background in visual arts and landscape architecture. All four met as students at the University of Minnesota's College of Architecture and Landscape Architecture.

"Our backgrounds, with the multiple points of entry and approaches to design problems they afford, have proven effective in finding smart solutions with our clients," Heshmati adds. The firm secures work around the globe in various ways: via personal networking, through existing relationships, from past work, by initiating projects then engaging interdisciplinary collaborators, and by entering design competitions. For its first major project, the firm teamed with a horticulturalist/urban ecologist to win a bridge design competition in Wildwood, Missouri.

At the time, the firm collaborated with Dr. Kari Boudreau in designing her chiropractic office in northeast Minneapolis. The use of inexpensive materials and other innovative solutions resulted in a fabric architecture that recalls the desert tents of North Africa's nomadic Arabs; this approach also brought the project in 20 percent under budget and earned LEAD an AIA Minnesota 2003 Honor Award.

"We see ourselves as a global, virtual, 24hour service firm made up of designers, space planners and problem solvers who help our clients define their goals and focus their own visions in order to participate in the process of designing their facilities," Heshmati says. "While every architectural project is a unique response to its area's geo-cultural, socio-economic, historic and ecological forces, geographic boundaries are more meaningless today than 20 years ago when I arrived in the U.S."

The firm is currently working on residential remodels and an addition to Patrick's Cabaret



in Minneapolis, and a new restaurant in St. Paul. But business is better across the Atlantic. Projects include a residential building in Tehran, and in Norway a sustainable residential development, a school building, three cabins on an ocean site and a private tourist facility. In designing the addition of visual arts studios, a dance studio, auditorium and classrooms to a 1960s cultural center, the firm maximized the building's relationship to the nearby mountains and lake by providing access to the outdoors through operable translucent wall systems and a roof garden.

"We constantly work with our clients in generating ideas," Srivastava explains, "because if we fulfill their needs and do it cost effectively, and in a way that's sensitive to the environment, and of course beautifully, that's what we call smart architecture." Actually, Heshmati adds, before starting any project, "the first question is: Is building necessary? If so, how much and why? Only then do we get to the 'what' and 'how.'"

That attitude of sustainability extends to the firm itself. "We are small and efficient, which makes us truly effective and competitive in the marketplace," Rød says. "We have the global presence, not the global overhead."

The Kvinnherad Cultural Center addition in Husnes, Norway, which will function primarily as a school for the arts, features translucent wall systems and a roof garden with a 360-degree view of mountains, a nearby lake and the world-famous Hardanger fjord.



The horseshoe shape of Lotte World II, now under construction in Busan. South Korea, evokes the totemic figures that guard Korean villages. It also affords each room an ocean view.

Western Functionality, Asian Design

Stephan Huh joined Parker Durrant International (then The Leonard Parker Associates) in 1972 after working for the Korean Ministry of Education and attending the University of Minnesota's College of Architecture and Landscape Architecture. In 1982, he was "formally introduced to the Korean architectural community as an architect working in the U.S," Huh recalls, after which he began marketing the firm's services in Korea by delivering lectures at universities, writing articles for Korean publications, and networking with high-ranking officials in the architectural and development communities.

"They knew our name well," Huh says, "but we didn't yet have a traditional Korean 'ranking,' so we weren't on their radar." Not until 1992 did the firm win its first Asian commission: the South Korean Embassy in Ottawa, Canada. In 1995, the firm began winning competitions for large projects inside Korea. Today, with Huh, now the CEO and president of Parker Durrant, at the helm, the firm has more than 20 East Asian projects to its credit and through 12 offices has also designed projects in Australia, Russia, New Zealand, Chile and Mexico.

Still, the highest percentage of the firm's work is in Asia, a statistic that fluctuates with economies. In 1997, when Huh became CEO, the ratio was 70 percent U.S., 30 percent Asian; while he promptly reversed those percentages just before the Asian markets dived, the firm still struggled financially. Currently, with the U.S. market down, the ratio of work in the Minneapolis office is 70 percent Asian and other international. While the figure makes Huh uncomfortable, it's a reality he's willing to live with until the U.S. economy turns around.

Having designed the world's tallest building, Lotte World II—now under construction in Busan and designed in conjunction with a Korean firm (as are all Parker Durrant's Asian projects)—helps compensate for the imbalance. The functionality of the 107-story, 1,622-foot structure and its anchoring complex is "Western, because the project is mixed use: retail, commercial, entertainment, conference center, hotel offices," Huh says. But the design is Korean. The tower's curving horseshoe shape with angled "ears" at the top recalls the totemic figures of protection at the entrances to Korean villages, a design intended to "protect" the landmark building, Huh says.

The shape also provides every room with the ocean view Koreans find spiritually uplifting, in addition to the sense of prosperity that accompanies the flow of water. And the glass-clad structure incorporates bands of color—blue, yellow, red—taken from the sashes women wear with their dresses during the New Year celebrations. Ironically, despite having designed several skyscrapers in Asia including Lotte II, the firm has yet to secure a skyscraper commission in the U.S.

The cultural sensitivity Huh brings to Asian projects, however, is ensuring the firm's global future. "Without understanding Korean culture, it would be tough to win these commissions," Huh says. Asian clients seek out Parker Durrant for the firm's ability to bring "modern architecture, new ideas, new ways of thinking, and American knowledge and experience" to their projects. Nonetheless, Asian clients still want their new landmark buildings to reflect aspects of their rich cultural heritage, which is the competitive edge Huh amply provides.

"Commodity, Firmness and Delight"

Since the 1970s, when he began teaching Social Factors in Design at the University of Illinois's architecture school, Michael Plautz has sought to integrate cultural, anthropological and social factors into the projects designed by his firm, RSP Architects, Minneapolis and Phoenix. Fittingly, Plautz's mantra for good design is an adaptation of Vitruvius's famous three-part dictum, "Commodity, firmness and delight," the three-legged stool of design.

"Commodity is functionality; firmness is about technology; delight is about looking for that something special. The anthropological, social and cultural aspects happen either in the delight or the commodity/functional parts, and can inform an architectural project, even on a micro-design level," explains Plautz, RSP founder and principal.

This approach helps bridge what Plautz sees as a "huge gap" between the architect and a project's end user. "By examining the cultural mores, lifestyle patterns or behaviors of the users and incorporating our findings into the design process early on, we create a more successful, culturally sensitive project," he explains. "This approach is an integral part of programming."

"By examining the cultural mores, lifestyle patterns or behaviors of the users and incorporating our findings into the design process early on, we create a more successful, culturally sensitive project."

One of RSP's most notable examples of such an approach is the Peninsula Papagayo Resort near Liberia, Costa Rica. Initially brought into the project by Wayne Bishop, AIA, founder, Walsh Bishop, Minneapolis, and founder, Visionmaker, Minneapolis, RSP collaborated with Zurcher Arquitectos in San Jose, Costa Rica, on the project. "On one level, working with Zurcher was like working with another firm here; we all have the same computers, use models, are tuned into what's happening in architecture internationally," Plautz says. "But on a programming level, they provided essential insights about Costa Rica's cultural priorities and their knowledge reinforced our historical research."

For the Four Seasons Hotels and Resorts section of the Papagayo project, RSP designed a dozen 1,500-square-foot timeshare units and executive villas with natural ventilation. The team has also completed drawings for a different project at the resort, EcoHousing. The modular prototype includes a living pavilion with kitchen, dining area, bathroom and media room. Organized around the pavilion are sleeping cabins and freestanding structures equipped with a bedroom, bathroom, storage area and outdoor shower. The structures' winged roofs recall the country's famous butterflies, but also capture rainwater for bathing,



EcoHousing, a proposed addition to the Peninsula Papagayo Resort in Costa Rica, includes sleeping cabins with butterfly-shaped roofs organized around a shared living pavilion.

toilets and irrigating vegetation. Throughout the project, the team used stone, wood and other indigenous materials available within 300 miles of the resort.

Plautz has also collaborated with architects, trend analysts and product designers from England, Holland and the U.S. on a series of potential products for Anderson Windows. During the first phase of this project, called Odyssey, the cross-cultural, cross-disciplinary team used research about lifestyle trends as a springboard for imagining windows of the future that could become opaque or clear, could be used as projection surfaces or incorporate panels with touch-screens. Then Plautz and his RSP team designed a concept house that integrated the window prototypes into an actual house, called inHOME, which was built in Park City, Utah, in conjunction with the opening of the 2004 Sundance Film Festival.

"Having a group of interdisciplinary, international contributors in one room really stretched both the right and left halves of my brain," Plautz says of the project. "Since design is always in oscillation between those two, this project provided the best of both worlds. It laid the groundwork for the intuitive leaps one takes in the design process."

Cultural Discovery Here at Home

When one thinks of cross-cultural collaborations in architecture, working across oceans immediately comes to mind. Cuningham Group Architecture has designed projects abroad, from Spain (the firm has an office in Madrid) to China. But principal and vice president Tom Hoskens argues that cross-cultural collaboration is thriving in the U.S., as well, particularly with regard to projects that require sensitivity to the traditions and concerns of this country's diverse Native American peoples.

Hoskens's introduction to Native American cultures began about 15 years ago, when he was asked to master plan a tribal and gaming area for the Mille Lacs Band of Ojibwe. "We sat down with representatives of the tribe to find out what they needed from a business point of view," he recalls, "but also to determine what they wished us to do so the design could speak about them culturally."

Since then, the scope of the firm's work has become as diverse as the tribes with which it collaborates. Cuningham Group has master planned or designed schools, cultural centers, clinics, casinos, ceremonial buildings, hotels and

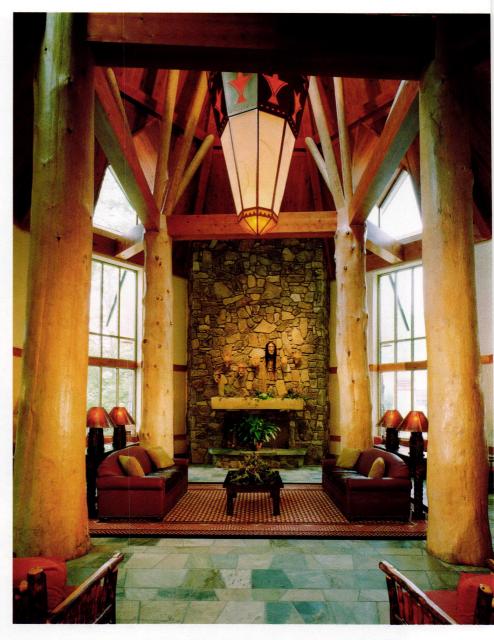
resorts for such tribes as the Muscogee Nation of Oklahoma, the Viejas Band of Kumeyaay Indians, the Eastern Band of Chippewa, the Coushatta Tribe of Louisiana and the Prairie Band of the Potawatomi. Nonetheless, the process of cultural discovery with each new project remains as fresh and enlightening as the very first one.

Today, however, the design process begins with a Cultural Values Workshop, which Cuningham Group conducts with a partner firm, Red Thunder Studios, Atlanta. "They work hand-in-hand with us through the entire design process, from the workshops through schematic design all the way to design development," Hoskens says. "They bring a clear understanding of culturally what works and what doesn't work to each project. They're truly our design partners."

During the Cultural Values Workshop, Hoskens explains, the design teams ask tribal representatives to share their symbolism, creation story, ceremonial colors, artistic traditions and contributions to American society, as well as which of those cultural aspects are appropriate to share with non-Native visitors. Having gathered this information, the two design firms then incorporate these elements into the architectural program and the site.

For the design of a 450,000-square-foot casino for the St. Regis Mohawk Tribe, located 90 miles northwest of New York City, the teams were allowed to include patterns from basket weaving and wampum belts into the floor and wall patterns, and include aspects of the tribe's plant symbols and creation stories in the finished building. But because a significant number of men from the tribe have been, and continue to be, steelworkers in New York City who erect the frames of high-rise buildings-apparently the Mohawk have little fear of heights—the tribe asked that that aspect of their culture play a significant role in the design. Thus, Hoskens says, the food court and surrounding areas are designed to resemble the intricate steel skeleton of an urban highrise, while pictures of Mohawk steelworkers decorate the space.

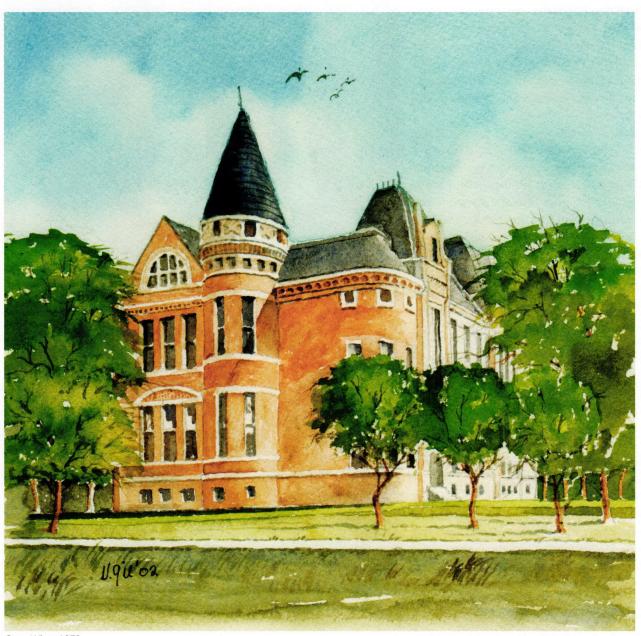
In designing Harrah's Cherokee Great Smoky Mountain Resort, Hotel and Convention Center for the Eastern Band of Cherokee in North Carolina, the design teams used the layout of a tra-



ditional Cherokee village as a footprint for the building and its structures as inspiration for the project: the lobby, in form, resembles the Cherokee winter house; the canopy and pool are the summer house; the break out areas for the convention center are reminiscent of the lean-tos where children played stick ball.

The design teams' greatest challenge is to "make sure our interpretation is accurate and isn't offending anyone," Hoskens says. "Many of the tribes want us to educate and entertain the guests. So our goal, in our cultural collaborations with Native American tribes, is to show, through our designs, where they came from, what role they played and the contributions they've made to American culture." *

At Harrah's Cherokee Great Smoky Mountain Resort in North Carolina, design of the hotel lounge is based on traditional Cherokee structures.



Crow Wing, 1872

LIVING COLORS

A NEW COLLECTION OF WATERCOLORS BY VICTOR GILBERTSON, AIA MINNESOTA 2004 GOLD MEDALIST, HONORS MINNESOTA COURTHOUSES PAST AND PRESENT

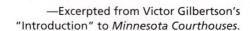




Hennepin, 1974

Beltrami, 1930

he genesis of this book was, quite simply, an interest in and admiration of county courthouse architecture. As I traveled about the state, courthouses loomed large as places of importance in the county seats, and many of them revealed authentic historic periods of architecture in their design. After painting a sizeable number of them in watercolor, I went to the library to search for a book that could help in finding the best subjects for painting. By extreme good fortune, I found "The First 100 Years," a publication by the Minnesota State Bar Association, and the format of a book was born. Now, not just the existing best courthouses but all the courthouses that each county has ever had should be found and brought back to life from black and white photos, using living colors of green grass and blue sky.





Kanabec, 1883



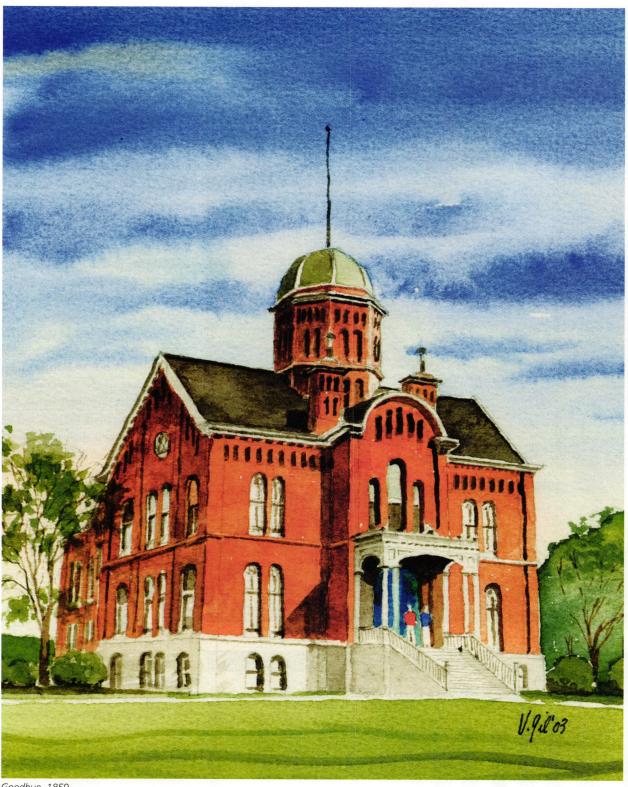
Jackson, 1909



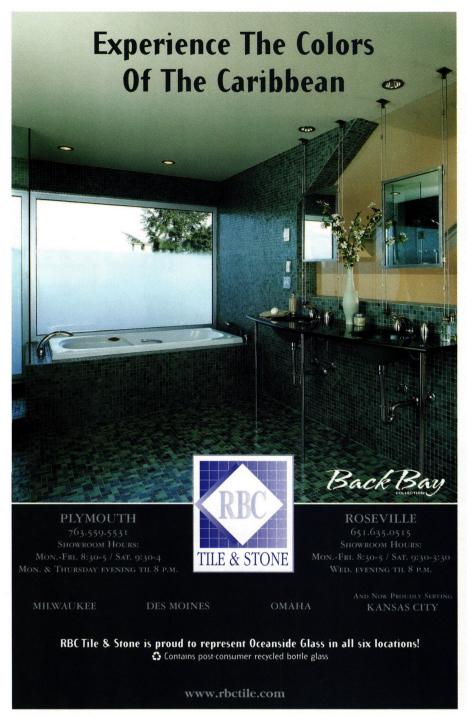
Chisago, 1990



Dakota, 2004



Goodhue, 1859



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book review

Continued from page 19

builders, the program advocates that good design makes the difference between a structure that is merely a shelter and a place that a family can call "home." She explains why design is not a frill reserved only for the wealthy:

The notion of home assumes basic needs are being provided for, yet goes beyond this utilitarian role to feed, nurture, and protect the soul. The individual home is the fundamental building block that gives shape to the nature of community. These domestic spaces, when infused with human spirit, provide an intimacy and haven necessary to maintain a healthy quality of life.

Renner Wade is joined by Bell, George Elvin and Michael Rios in exploring strategies to make design accessible to a public little aware of its benefits. They all agree that to garner public trust architects must relinquish the patronizing role of outside expert in favor of being an invested team member.

In the section "Tuning Established Models," Rex Curry and Evan Harrel address nonprofit organizations like Community Design Centers (CDCs) and Habitat for Humanity and their penchant for focusing resources on basic shelter. Both argue that long-term sustainability of communities requires that design address issues beyond the bottom line.

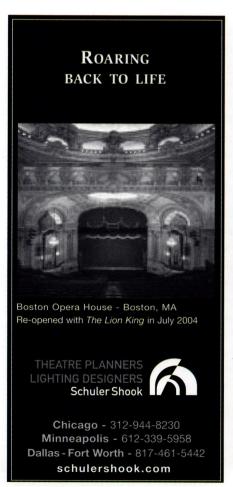
Jeff Evans interviews Robert Young, director and founder of the Red Feather Development Group, to close the section. Like many of the contributors, Young explains how personal familiarity with an individual in need—in this case a woman named Katherine who lived in a car trailer on a reservation—spurred him to action. He organized Red Feather as a nonprofit, built Katherine a house, established selfperpetuating new housing programs and self-sufficiency training for the reservation, and has begun to expand the programs to reservations across the country.

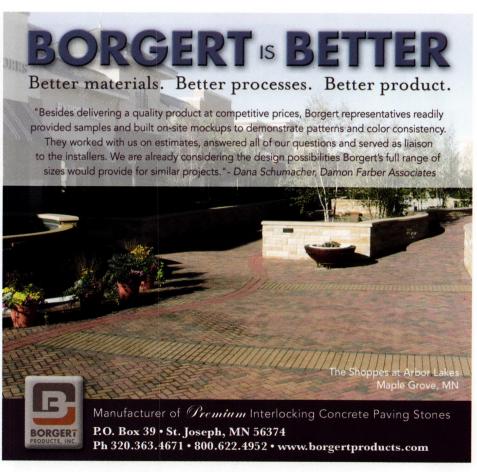
The third section, "Building with a Community," tackles the thorny issues surrounding projects such as playgrounds, homeless shelters and street improvement projects whose client is not an individual or family but an entire community. The first essay, by

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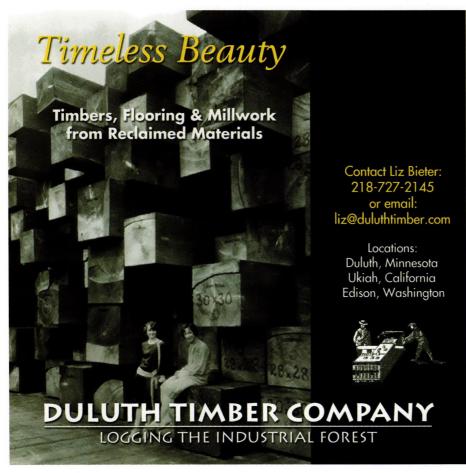


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book review

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Maurice Cox, founding partner of RBGC Architecture, Research & Urbanism, University of Virginia architecture professor and mayor of Charlottesville, recounts the rebuilding process of Bayview, Virginia, a small hamlet of 52 African-American families living in desperately inadequate conditions and lacking potable water and proper sanitation services. Cox explains how the RBGC design team used participatory design to build community consensus, prioritize remedies to disastrous environmental problems and identify key cultural institutions that historically bound the community together. A new master plan for the town, along with designs for a church and gathering hall, have been completed. Empowered by the participatory process, residents led efforts to improve water and sewer service. Today, much of the basic infrastructure work has been completed or is near completion. The Bayview story offers compelling evidence that when given the right tools a community can define its own future.

In the fourth section, "Relating Social Needs to Design," Charles Hoch and Tracy Lanier question the conventional wisdom that home ownership is the silver-bullet cure for all social problems. They expose policy oversights inherent in government programs such as the HUD-sponsored HOPE VI program, which was designed to move people from public housing to private ownership. Citing statistical data, Hoch and Lanier argue that home-ownership-program dropout rates are high for a number of reasons.

Poor people enjoy few[er] resources . . . when illness, death, unemployment, child-care difficulties or other unexpected but important social and family problems occur. Claiming that change in housing tenure will remedy longstanding social privations, economic disadvantages and other aspects of poverty seems especially optimistic. . . . Helping very poor people purchase and care for a home requires an elaborate scaffolding of support—a scaffolding often no better than its weakest link.

The writers propose two alternative models to more gradually prepare people for the demands of owning a home: lease to own, and cooperative housing. Both approaches

Continued on page 70

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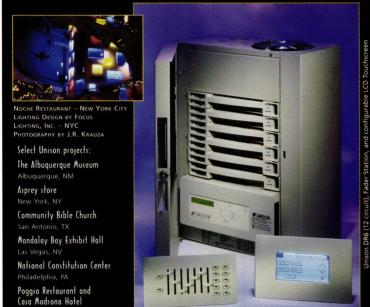
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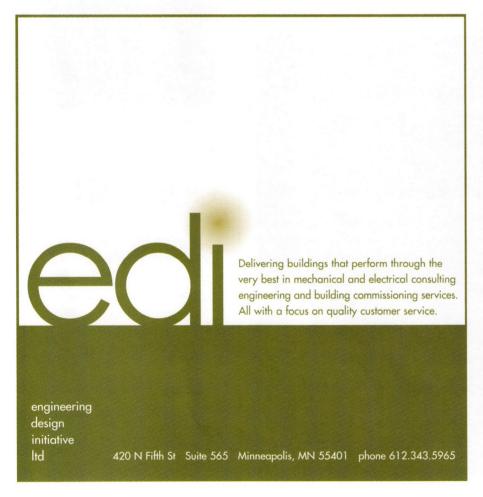
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book review

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recognize that home ownership requires specialized skills and knowledge that many Americans take for granted. While lease-toown and cooperative housing programs limit the potential return on investment, they also limit the short-term financial risk of home ownership.

The fifth and final section, "Looking Deeper into Design Build," outlines five university-sponsored design/build projects: two affordable houses, an accessible kitchen prototype, a neighborhood park and a playground. All handsomely designed projects, each was conceived and constructed by architecture students for credit. An increasingly popular program in architecture schools across the country, the design/build studio brings students face to face with real communities. Neighborhood residents benefit because the labor, though unprofessional, is supplied free of charge and materials are often donated. Students benefit by seeing their design built and by learning the mechanics of construction.

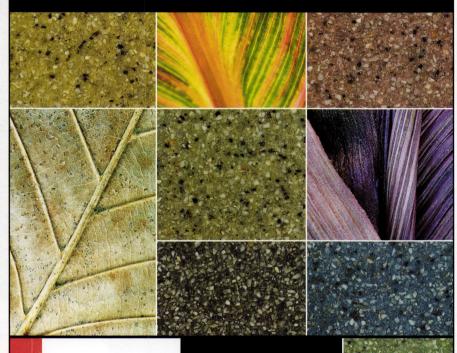
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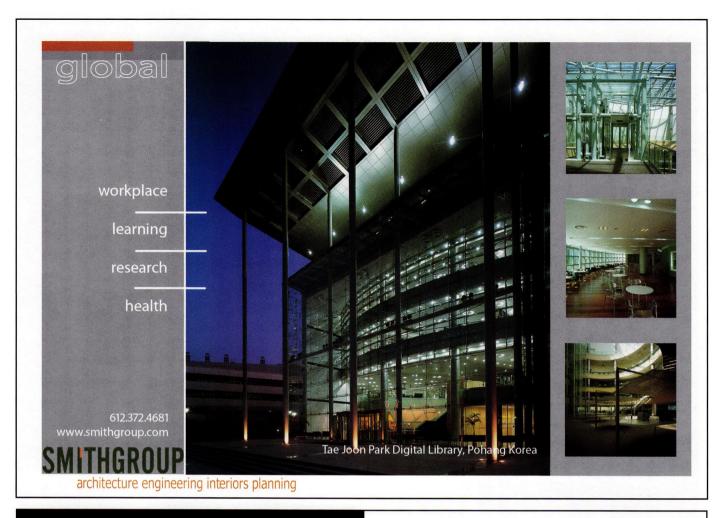
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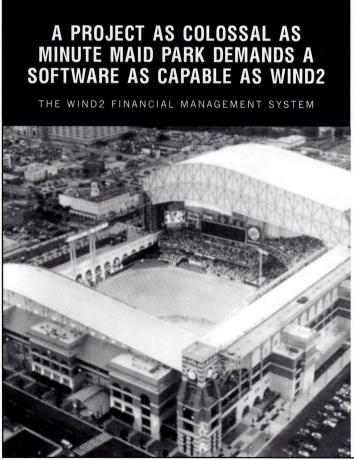
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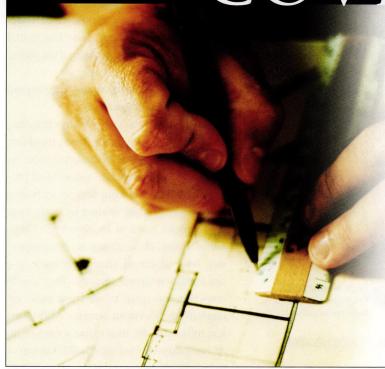
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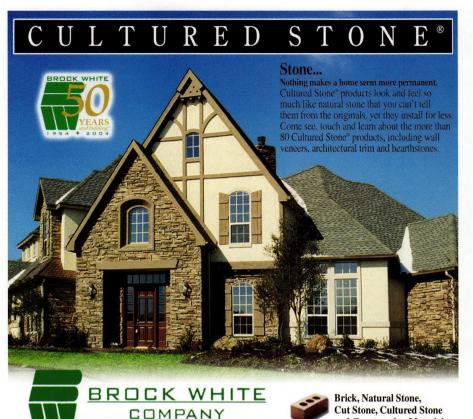
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In the Foreword, Bell asserts that the aim of Good Deeds, Good Design "is to help increase the number of people who can benefit from access to design through a new notion of architectural services." In each essay and case study, the reader is exposed to new means of exercising the civic responsibilities borne of architectural training-service through nonprofit agencies, weekend volunteerism and pro bono work, to name a few. In a sense, though, these tactics work only outside the conventional practice of architecture. To reach the 98 percent who remain unserved by architects, the profession itself must change by realigning design innovation, public service and business success as complementary aims, not the exclusive and perhaps even contradictory pursuits they have been. In this regard, Good Deeds, Good Design may not provide definitive answers, but for the upstarts and change agents leading the profession in this direction, the journey is now a little less lonely. *





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interview

Continued from page 23

strongly influenced by its site and is designed for the spatial conditions in which it takes place. Of course, a sculptor makes sure the lighting is right for his sculpture in a gallery. He does this for the sake of the sculpture. In my installations, I use the spatial conditions and make them part of the piece.

How do you see your work contributing to the field of architecture?

I have spent quite a bit of time thinking about media façades. For instance, the different "Bitwall" projects I've designed focus on moving images in public space. Most projects involving moving images in public space are technically realized by using huge LED screens, such as in New York City's Times Square. These screens are crazy expensive. For that reason, they never come in a size that architecture requires. They are always way too small to see them well-no larger than television screens. And when you turn them off, they're just a mass of little black dust-covered light bulbs. On top of the unattractiveness and financial restraints. the owners of these walls run the same video programs 24 hours a day.

So instead, with the "Bitwall" installations, I use mechanical systems to communicate information on the façade of a building. The tile of a building—such as black and white tile-is able to switch colors and then turn into an information surface. But the information display does not happen all the time. The building sits there calmly with a horizontally striped facade and only turns into a display and talks to passersby when there is something really relevant to communicate—that Greece won the European soccer championship, for instance. The display runs only briefly and then goes to sleep again. In this way, the media becomes part of the architecture and not just a video screen applied to a façade.

In the introduction to your book, you describe your work as "events." Can you elaborate on what you mean by that term?

Fireworks displays are one example of a big event you can create for a huge number of people in an urban environment. It takes 15

Continued on page 76





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interview

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minutes or so and then stops. There is no important message that goes along with the fireworks. In America, the display may coincide with a celebration of Independence Day, but the reason why it is staged doesn't really matter. The fireworks display is beautiful in and of itself.

Often, my installations take on the same idea. I make something that changes the environment in unexpected ways, that may be totally artificial, such as the light lake in the "Virtual Cage" installation I made in Tokyo under the Tochoji Temple. Designed originally for the Theater am Turm in Frankfurt, the installation allows visitors to stand in a lake of light, tilting with the movements of the platform on which they're standing, and hear a swarm of insect sounds created from samples of underwater insects.

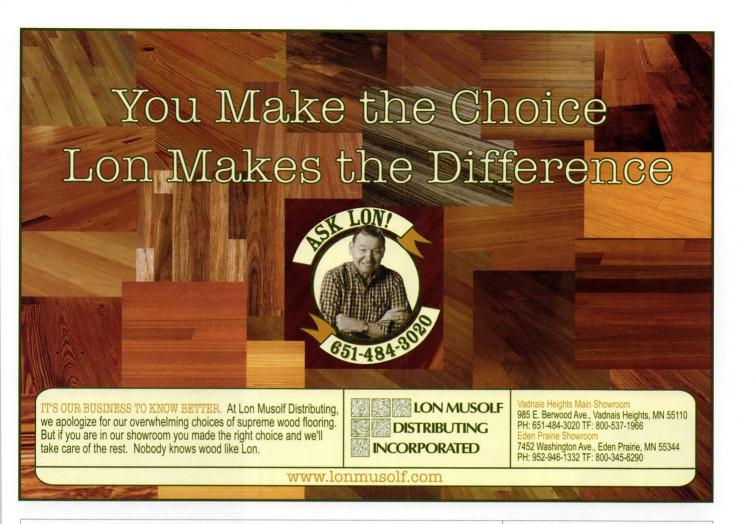
As the platform inclines, its slant is measured by optical sensors, which transmit the data to the computer system, causing the swarm of particles to move through the room according to a gravitational pattern. The observer hears the virtual swarm change in acoustic detail as it moves closer or farther from him. There's no movie going on with a narrative you can follow. It's just the pure experience of being there, because it is a beautiful environment that holds your attention.

This type of work creates serendipitous events without telling a story or playing a symphony from beginning to end. It illustrates the difference between time-based information and nonlinear events. It's unpredictable what will happen next.

How would you compare the field of media arts in Europe to that in the United States?

In the United States, public cultural support doesn't really exist. Even if a big museum wants to run a show, it has to find sponsors to do so. Half of the time, they are busy with fundraising. This leaves little time to concentrate on the real thing—the art. And because art in the U.S. is often created with corporate money, its content has a tendency to be very politically correct. These factors leave little room for experimentation.

Continued on page 79



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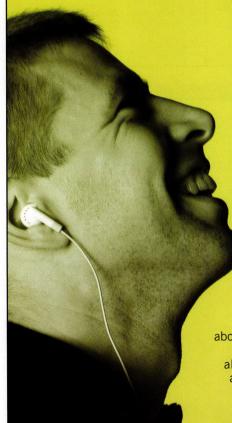
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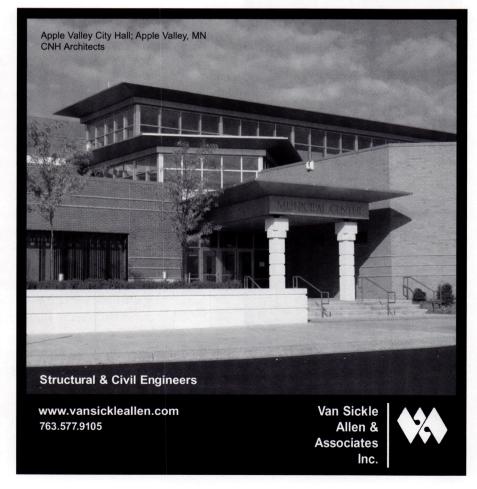
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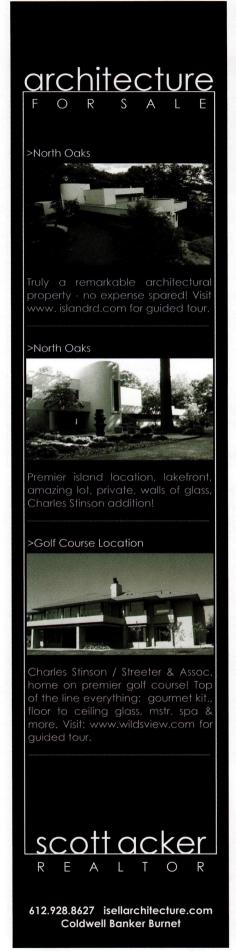
interview

Continued from page 76

In Europe and Japan, you see far more interesting things going on as a result of the freedom to take risks. These conditions create a handicap for American artists working on large-scale projects where substantial funds are needed. [New York artist] Christo is one of those rare examples of an American artist who succeeds in taking risks. He acts as his own art dealer, bringing his own money to his projects.

Because of my experience in Europe and Japan, I have a huge advantage here in the United States because there are not many other artists competing for the same type of work. Teaching at UCLA, I encourage the students to do independent work and become successful independent artists. The aspect of teaching here that interests me the most is developing strategies for students to survive financially through doing self-commissioned work. I try to help the students become more confident that they have more to contribute than just being an editor in a video studio. *





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endangered

Continued from page 27

ing and reuse it in a way that capitalizes on the house's elegant architecture. For example, Bill Crozier, archivist, Saint Mary's University, sees multiple options for reuse: as an alumni center, development office, VIP reception space or admissions office.

Moreover, Crozier calls the building "the entrance image for the university." Mark Peterson, executive director, Winona County Historical Society, echoes Crozier's ideas when he adds that "the Beck House is an asset for the university. Winona State University provides a nearby and relevant example, by using an architecturally similar, equally important former residence on campus for various alumni uses, including rental of rooms to eligible alumni visiting their place of learning."

Peterson says the Beck House is historically significant not only as the oldest building on campus, as it predates Saint Mary's University itself; but also because its architecture reflects and plays a role in the area's collection of Italianate buildings. Bob Conover, vice president of public affairs, Saint Mary's University, comments that the building is a great one, but would be "quite expensive" to renovate and maintain. He adds that the university looks every year at options. When asked what those options are, he replied that he didn't know.

One might think that institutions of higher learning should know and embrace the importance of historical buildings, as history is among the subjects such institutions teach. Similarly, one would think historic places on campus could represent the commitments such institutions make to demonstrate how history can be practiced as well as preached. Conversely, every educational institution is facing increasing and deepening financial stresses in trying to meet equally critical needs with shrinking budgets.

Once an important and beautiful work of architecture is lost, however, it's gone forever. Shortchanging the past is not the way to be optimistic about the future. .



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Edie Christiansen, Pres. Don Berg, VP Marilyn Christiansen, Sec./Treas.

Commercial and industrial buildings, design/build, concrete work, full-service general contractor, crane service.

In Bemidji, MN: Evangelical Covenant Church Gymnasium and Offices; Simonson Center, Law Enforcement Center, Beltrami County Buildings, Paul Bunyan Telephone

CONSTRUCTION RESULTS CORPORATION

14170 23rd Avenue North Plymouth, MN 55447 Tel: 763/559-1100 Fax: 763/553-0494 E-mail:

info@constructionresults.com www.constructionresults.com Total in MN Office: 25 Contact: Mark Snyder, 763/559-1100

Mark D. Snyder, Pres. Steven W. Lindroos, VP

Construction Results Corporation provides professional general contracting services for renovation work as well as new construction. We perform demolition, concrete and carpentry work with our own crews. We work on design-build, negotiated or competitive bid projects. Our team provides a strong commitment to service, quality, safety and value.

Continued on next column

Marquette Hotel, Renovation of 15 Floors, Carpentry and Drywall Packages, Minneapolis, MN; Camp Snoopy, Wilderness Theater Relocation, Bloomington, MN; General Mills, Boiler House Addition, Fridley, MN; Donaldson Company, Executive Offices, Bloomington, MN; Waconia Good Samaritan Nursing Home. Three-story Addition, Waconia, MN; Target Center, Seat Replacement, Renovation Projects, Minneapolis, MN

GEORGE F. COOK CONSTRUCTION CO.

2833 Lyndale Avenue South Minneapolis, MN 55408 Tel: 612/872-4100 Fax: 612/872-4103 E-mail: cook@cookconst.com www.georgefcook.com Established 1885 Total in MN Office: 20 Contact: George Cook III 612/872-4100

George F. Cook Jr., Chrm. George F. Cook III. Pres. Joel Cleveland, Sec.

George F. Cook Construction Co. is a general contractor providing rehabilitation and new construction for commercial, industrial, and manufacturing facilities. Company employees perform selective demolition, concrete, and all types of carpentry work. Projects include schools, community facilities, high-tech manufacturing, and power plants.

In MN: Wellstone Center Carpentry, St. Paul, MN; Sumner Community Library Renovation; Eisenhower Community Center Remodel; Edina City Hall Millwork: St. Michael Schools Carpentry and Concrete; Elk River City Hall Carpentry, Elk River, MN

CRAWFORD-MERZ CONSTRUCTION CO.

2316 Fourth Avenue South Minneapolis, MN 55404 Tel: 612/874-9011 Fax: 612/874-9015 E-mail:

wanderson@crawfordmerz.com www.crawfordmerz.com Established 1886 Other MN Office: Brainerd, 218/568-5310 Total in MN Office: 25 Contact: Wayne Anderson, 612/874-9011

Wayne Anderson, Pres. Chuck Anderson, VP Steve Schroeder, Senior Proj. Mgr. Helen Shafer, Controller

For 117 years, Crawford-Merz Construction has been meeting and exceeding their clients' expectations. Crawford-Merz Construction specialties in working closely with clients through the pre-construction as well as the construction phases of projects. The decades of experience Crawford-Merz has to offer add considerable value to the service they provide with new construction, remodeling, historic restoration, tenant improvements, retail, high-end residential, and pre-engineered steel buildings.

Basilica of St. Mary, Minneapolis, MN; Aveda Institute, Minneapolis, MN; Starbucks Coffee (new and remodel), Twin Cities; Junior League of Minneapolis, Minneapolis, MN; Spa Bella Casa, Edina, MN; Minikahda Club, Minneapolis, MN

DONLAR CONSTRUCTION COMPANY

480 Cedar Street, Ste. 500 St. Paul, MN 55101 Tel: 651/227-0631 Fax: 651/227-0132 E-mail: jon@donlarcorp.com www.donlarcorp.com Established 1972 Other MN Office: St. Cloud, 320/253-3354 Total in MN Office: 160 Contact: Ron Kraemer, 320/253-3354

Continued on next column

Larry Dotte, Chrmn. Don Kainz, CEO Ron Kraemer, Pres. Bruce Ellingson, VP Fin./Admin. Bill Boom, VP Proj. Admin.

Providing a full range of construction services including general contracting, construction management and design/build for commercial, institutional and industrial owners. Donlar extensive experience in expansion, renovations and restoration.

St. Michael/Albertville 2002 Referendum: Primary/Middle Schools Remodel and New Elementary School, St. Michael, MN; St. Cloud State University Atwood Center, St. Cloud, MN; Trinity Lutheran Church, Sauk Rapids, MN; Earle Brown Elementary School, Brooklyn Center, MN; College of St. Benedict Benedicta Arts Center Remodeling, St. Joseph, MN; St. Cloud Hospital Imaging Remodeling, St. Cloud, MN

J.E. DUNN - NORTH CENTRAL (formerly Witcher Construction Co.)

9855 W. 78th Street, Ste. 270 Eden Prairie, MN 55423 Tel: 952/830-9000 Fax: 952/830-1365 www.jedunn.com Year Established: 1945 Total in MN Office: 155 Other Offices: Atlanta, GA, Charlotte, NC; Colorado Springs & Denver, CO; Dallas, TX; Des Moines, IA; Houston, TX; Kansas City, MO; Nashville, TN; Orlando, FL; Portland, OR, Seattle, WA; Topeka, KS Contact: Kenneth Styrlund, 952/830-9000

Kenneth Styrlund, Pres. David B. Burtness, VP Scott Sharp, VP Douglas Loeffler, VP John Jacobs, VP Harlan Hallquist, VP

J.E. Dunn (formerly Witcher Construction Co.) provides services for design-build, general construction and construction management in the areas of health care, cultural, commercial, religious, retail and multi-family residential.

Continued on next column

Minneapolis Institute of Arts, The Children's Theatre Company, Minneapolis, MN; Monique Lhullier Boutique, Edina, MN; Uptown Landing, Burnsville, MN: Target Superstore, Crystal. MN; Woodhill Country Club, Wayzata, MN; Navarre Corporation, New Hope, MN

FRANA AND SONS, INC.

633 Second Avenue South Hopkins, MN 55343 Tel: 952/935-8600 Fax: 952/935-8644 www.frana.com Established 1977 Total in MN Office: 62 Contact: Peter Donnino, 952/935-8600

Gary H. Frana, CEO Peter J. Donnino, Pres./CFO Michael Benedict, VP Stuart Bestul, VP

Frana and Sons, Inc. offers construction management, design/build, pre-construction and development services for commercial, multi-family, senior and assisted-living projects.

Groveland Condominiums, Minneapolis, MN; The Plaza at City Bella, Richfield, MN; Third Avenue Condominiums, Minneapolis, Gramercy Club Burnhaven, Burnsville, MN; Bridgecreek Senior Place, St. Paul, MN; Brentwood Hills Apartments, Inver Grove Heights, MN

FRATTALONE COMPANIES, INC.

3205 Spruce Street Litle Canada, MN 55117 Tel: 651/484-0448 Fax: 651/484-7839 E-mail: nickf@frattalone companies.com www.frattalonecompanies.com Established 1970 Total in MN Office: 215 Contact: Nick Frattalone, 651/484-0448

Frank Frattalone, CEO Tony Frattalone, Pres. Nick Frattalone, Exec. VP

Continued on next column

Frattalone Companies, Inc. services include: excavating, grading, sewer and water utilities, demolition, environmental and custom crushing. We pride ourselves on completing our jobs in the safest, most efficient way possible, on time and within budget. Frattalone Companies' goal is to exceed our clients' expectations.

MAC 17-35 Storm Sewer Phase III, Bloomington, MN; The Lakes, Blaine, MN; Waste Management Landfills, Elk River and Burnsville, MN; Polaris Industries, Wyoming, MN; Minneapolis Library, Minneapolis, MN; Wal-Mart, West St. Paul, MN

C.F. HAGLIN & SONS, INC.

3939 West 69th Street Edina, MN 55435 Tel: 952/920-6123 Fax: 952/920-5318 E-mail: tolesak@cfhaglin.com www.cfhaglin.com Established 1873 Total in MN Office: 20 Contact: Tom. Olesak, 952/451-0460

Thomas B. Roberts, Chrmn./CEO Gary J. Gunderson, Pres. Thomas A. Olesak, AIA, VP Doris A. Fritzen, CFO

C.F. Haglin & Sons, a full-service general contractor, provides general contracting, construction management and design/build services. We provide new construction and remodeling for clean rooms, offices, retail and industrial projects.

Southdale Square, Phases I and II, Edina, MN; Grove Plaza, Renovation, Cottage Grove, MN; Qwest Communications, Miscellaneous Projects, Metro-wide, MN; General Mills, Lab Remodeling, Minneapolis, MN; Rosedale Center, Food Court Remodeling, Roseville, MN; Meyer Borgman & Johnson Office Remodel, Minneapolis, MN

HEYMANN CONSTRUCTION COMPANY

210 Third Street South New Ulm, MN 56073 Tel: 507/354-3174 Fax: 507/354-3175 E-mail: heymann@newulmtel.net Established 1918 Total in MN Office: 60 Contact: John H. Heymann, 507/354-3174

John P. Heymann, Chrmn. John H. Heymann, Pres. Jerry O'Brien, VP, CFO Patricia Hevmann, Sec.

Heymann Construction provides a full range of construction services including pre-construction, design/build and general construction. Heymann Construction self performs concrete, carpentry and masonry work. Operating throughout southern Minnesota, the firm has successfully completed a wide range of educational, religious, commercial, industrial, and health care facilities.

Martin Luther College, New Ulm, MN; Civic Center, New Ulm, MN; Sleepy Eye Medical Center, Sleepy Eye, MN; Madelia Elementary School, Madelia, MN; Schmidt Printing Addition, Byron, MN; Minnesota State University - Mankato, Student Athletic Facility Phase 3, MN

KM BUILDING COMPANY

801 2nd Avenue North Minneapolis, MN 55405 Tel: 612/977-9060 Fax: 612/977-9061 E-mail: info@kmbldg.com www.kmbldg.com Established 1964 Total in MN Office: 35 Contact: Steven Faber, 612/723-6113

Steven Faber, Chrmn. John Ryan, Pres. Jim Johnson, VP Rich Kiemen, Sr. Proj. Mgr. Scott Anderson, Sr. Proj. Mgr. Krista Roering, Ass't Proj. Mgr.

Continued on next column

KM Building Company is a hands-on, full-service general contractor that provides personal service and experience on every project with a commitment to unparalleled quality, value and service. Services include general contracting, design-assist, preconstruction, construction management, and post-construction. Successful projects require a solid foundation of trust and commitment. Most of our business is repeat business because we fulfill our commitments and keep our promises.

Immaculate Heart of Mary, School and Church Additions, Minnetonka, MN; Historic Straus Knit Building, Housing Conversion, St. Paul, MN; Fabyanske Westra & Hart, Tenant Improvement in LaSalle Plaza, Minneapolis, MN; Louis Hill Mansion, Restoration, St. Paul, MN; The **Jeremiah Program Apartment** Complex, Minneapolis, MN; Advanced Skin Care Institute, White Bear Lake, MN

KNUTSON CONSTRUCTION SERVICES, INC

5500 Wayzata Blvd., Ste. 300 Minneapolis, MN 55416 Tel: 763/546-1400 Fax: 763/546-2226 www.knutconstruction.com Established 1911 Other MN Office: Rochester, 507/280-9788 Total in MN Office: 350 Other Office: Iowa City, IA Total in Other Office: 125 Contact: Ed Curtiss, 763/546-1400

Steven Curry, President/CEO Chadwick Lewis, Exec. VP Edward Curtiss, VP Michael Wolf, CEO Lawrence Trom, VP

Knutson Construction Services, Inc. provides construction management, general construction, design/build and turn-key services utilizing in-house project management and estimating personnel, state-of-the-art software systems, and highly trained, skilled construction professionals. Knutson employs a national, award-winning work force of 250-450 skilled craftspeople, who allow us the capability to self perform concrete, masonry, rough and finish carpentry, iron work and stone work.

Continued on next column

Children's Hospital, New Tower Addition and Parking Ramp, Minneapolis, MN; Park Nicollet Heart and Vascular Center, Methodist Hospital, St. Louis Park, MN; Fairview Southdale Peri-Operative, Edina, MN; Minnesota Human Services, St. Paul, MN: Metropolitan Waste Water Treatment Plant, St. Paul, MN

KRAUS-ANDERSON CONSTRUCTION COMPANY

525 South 8th Street Minneapolis, MN 55404 Tel: 612/332-7281 Fax: 612/332-0217 E-mail: jcampobasso@k-a-c.com www.krausanderson.com Year Established 1897 Other MN Offices: St. Paul - 651/291-7088; Building - 612/721-7581; Midwest - 763/786-7711;

North (Bemidji) - 218/759-0596 Total in MN Office: 600 Other Offices: Kansas City, KS; Madison, WI; Naples, FL Total in Other Offices: 20 Contact: John Campobasso, 612/332-7281

Bruce W. Engelsma, Chrmn/Pres/CEO Alan A. Gerhardt, Sr. VP, Mpls. Div. Barry E. Jaeger, Sr. VP, St. Paul Div. Dave Mervin, Sr. VP, Bldg. Div. Gary R. Hook, Sr. VP, Midwest Div. John Davies, Dir. North Div.

Kraus-Anderson Construction Company is a leading provider of general contracting and construction management services. Our projects are delivered within a team-oriented format, working together with all parties, so informed decisions can be made prior to the commencement of construction. We are dedicated to providing quality projects on schedule that meet our clients' expectations.

Boston Scientific, Maple Grove, MN; Edina Public Schools, Edina, MN; St. Francis Health Care Campus, Breckenridge, MN; Tria Orthopaedic Center, Bloomington, MN; Wacouta Commons, Housing, St. Paul, MN; Medica Corporate Headquarters, Minnetonka, MN

LAKELAND ENTERPRISES, INC.

P.O. Box 15001 Lakeland, MN 55043 Tel: 651/436-8444 Fax: 651/436-6515 Established 1964 Total in MN Office: 105 Contact: Ronald Hockin, 651/789-1162

Ronald Hockin, Pres. Gary Balk, CFO Cindy Ecklund, Safety Dir. Mike Leuer, Pres., Tower Asphalt, Inc. Reuben Mausolf, Pres., Three Rivers Construction, Inc. Mark Jeffries, Pres., Terra Services, Inc.

Lakeland Enterprises performs highway heavy and municipal construction work as three divisions, these being Tower Asphalt, Inc., Three Rivers Construction, Inc. and Terra Services, Inc. We own and operate a state-certified Hot Mix Asphalt plant on the Minnesota/Wisconsin border 15 miles east of downtown St. Paul. We are experienced in base work, asphalt paving, underground sewer and water and erosion control measures. We are experienced in the construction of roads, highways, airports, new developments and commercial construction. Lakeland Enterprises performs work that is competitively bid and negotiated as a General Contractor and as a subcontractor.

I-94 between Roberts and Hammond, WI; Asphalt Paving at Holman Field; Reconstruct in Hastings, MN; New Developments in Rosemount, MN

MCGOUGH COMPANIES

2737 Fairview Avenue North St. Paul, MN 55113 Tel: 651/633-5050 Fax: 651/633-5673 E-mail: bwood@mcgough.com www.mcgough.com Established 1956 Other MN Office: Rochester, 507/536-4870 Total in MN Offices: 600 Other Office: Phoenix, AZ Total in Other Office: 50 Contact: Bradley S. Wood, 651/634-4664

Thomas J. McGough, Sr., Pres./CEO Thomas J. McGough, Jr., Exec. VP/COO Dennis Mulvey, AIA, VP Preconstr. Serv. Richard E. Optiz, Sec./Treas./CFO Michael J. Hangge, Exec. VP, Oper. Bradley S. Wood, Exec. VP, Mktg.

McGough works with some of the region's most notable companies and has an unmatched reputation for delivering projects on time and within budget. Primary services/ specialties include general contractor, design/build, construction manager, strategic facility planning, build-to-suit, development services and facility management.

Guthrie Theatre on the River, Minneapolis, MN; Ramsey County Law Enforcement Center, St. Paul, MN; Protein Design Labs, Brooklyn Park, MN; St. Paul Cathedral, St. Paul, MN; General Mills World Headquarters, Golden Valley, MN; Medtronic World Headquarters, Minneapolis, MN

M.A. MORTENSON COMPANY

700 Meadow Lane North Minneapolis, MN 55422-4899 Tel: 763/522-2100 Fax: 763/287-5430 E-mail:

web.admin@mortenson.com www.mortenson.com Established 1954 Other Offices: Chicago, IL; Denver, CO; Milwaukee, WI; Seattle, WA Contact: John Wood, 763-287-5516

M. A. Mortenson, Jr., Chrmn./CEO Tom Gunkel, Pres./COO John Wood, Sr. VP

Mortenson is a diversified construction company providing its customers with state-of-the-art services in general contracting, construction management, design/build, and turn-key development. Mortenson ranks as the 33rd largest construction firm in the 2004 ENR rankings.

Walt Disney Concert Hall, Los Angeles, CA; Minneapolis Central Library, Minneapolis, MN; Walker Art Center Expansion, Minneapolis, MN; Ramsey County Public Works Facility, Arden Hills, MN; Abbott Northwestern Heart Hospital, Minneapolis, MN; Minneapolis Public Radio Expansion, St. Paul, MN

OLSON GENERAL CONTRACTORS, INC.

9201 52nd Avenue North New Hope, MN 55428 Tel: 763/535-1481 Fax: 763/535-1484 E-mail: esorgatz@olsongc.com www.olsongc.com Established 1909 Total in MN Office: 18 Contact: Ed Sorgatz, 763/535-1481

Robert Olson, Pres.

Continued on next column

Experienced industrial/commercial general contractor focusing primarily on negotiated design/build projects. Portfolio of recent projects includes new industrial and institutional projects as well as office build-out and remodeling within both contemporary and historically-significant buildings. Olson places special emphasis on the design/build team relationship as key to reaching owners' objectives.

Skyway Events New Corporate Headquarters; Cross of Christ Lutheran Church and School; Walter G. Anderson, New Addition; Ahrens Enterprises, New Facility; Open Book, Minneapolis, MN; Luther Seminary, Remodeling, St. Paul, MN

PCL CONSTRUCTION SERVICES, INC.

12200 Nicollet Avenue South Burnsville, MN 55337 Tel: 952/882-9600 Fax: 952/882-9900 E-mail: jkjensvold@pcl.com www.pcl.com Established 1906 Total in MN: 300 Other Offices: Denver, CO; Orlando, FL; Seattle, WA; Los Angeles, CA Total in Other Offices: 4000 Contact: Fred G. Auch, VP/ Dist. Mgr.

Fred G. Auch, VP/District Mgr.
Don Fromme, Constr. Mgr.
Daniel Ilten, AIA, PE, Dir. of
Design & Constr.
Bruce Lowell, Admin. Mgr.
John Jensvold, Bus. Dev. Mgr.
Terry Brickman, Bus. Deve. Mgr.

PCL is one of North America's oldest and most diversified general contractors, with a large portfolio of loyal clients across the United Stated and Canada. PCL is known for developing and implementing leading edge construction technologies through its in-house College of Construction. PCL ranks 15th in the ENR 2004 rankings.

Continued on next column

3M Corporate Campus, Maplewood, MN; Le Meridien Hotel and Block E, Minneapolis, MN; Imation Corporation, Oakdale, MN; Mystic Lake Hotel and Casino, Shakopee, MN; Mall of America, Bloomington, MN; American Express Client Service Center, Minneapolis, MN

ROSEWOOD CONSTRUCTION SERVICES CORP./PMSI

2340 North Lexington Avenue Roseville, MN 55113 Tel: 651/631-1300 Fax: 651/631-1500 E-mail:

aphilger@rosewoodportfolio.com www.rosewoodportfolio.com Established 1991 Total in MN: 13 Other Offices: Eau Claire and Wausau, WI Total in Other Office: 11 Contact: A. Peter Hilger, AIA, 651/631-1300

A. Peter Hilger, AIA, Principal William Bartolic III, Principal Brenda Carlson, CFO, Principal

Rosewood Provides general contracting, construction management and design/build services for educational, commercial, industrial, retail and child care facilities. Rosewood also specializes in construction consulting, owner's representation, architecture and expert service.

Oak Hill Montessori School, Shoreview, MN; Minnesota Department of Education, Roseville, MN; Baldwin High School Expansion, Baldwin, WI; Woodbury City Center, Woodbury, MN; Davies Water Equipment Company, Especially for Children, Albertville, MN

RYAN COMPANIES US, INC.

50 South 10th Street, Ste. 300 Minneapolis, MN 55419 Tel: 612/492-4000 Fax: 612/492-3000 E-mail: ellacarlsson@ ryancompanies.com www.ryancompanies.com Established 1938 Total in MN Office: 406 Other Offices: Cedar Rapids, Davenport and Des Moines, IA; Chicago, IL; Phoenix, AZ; Total in Other Offices: 289 Contact: Ella Carlsson, Mktg. Comm. Mgr., 612/492-4474

Jim Ryan, CEO Pat Ryan, Pres. Tim Gray, CFO Jeff Smith, Pres., Midwest Div. John Strittmatter, Pres., SW Div. Marc Gullickson, Pres. Iowa

Ryan Companies US, Inc. is a leading national commercial real estate firm offering integrated design-build and development as well as asset, property and facilities management services to customers. For more than 65 years, Ryan Companies has used a single-source approach that offers flexibility in defining the scope of a project and strength in providing effective, timely solutions resulting in a higher certainty of success.

Upper Landing, St. Paul, MN; River Parkway Place, Minneapolis, MN: Energy Park Corporate Center, St. Paul, MN; Target and SuperTarget Stores, Multiple Locations throughout the U.S.; Target Distribution Centers, Multiple Locations throughout the U.S.; Mercy Care Clinics, Multiple Iowa Locations

SHAW-LUNDQUIST ASSOCIATES, INC.

2757 West Service Road St. Paul, MN 55121-1230 Tel: 651/454-0670 Fax: 651/454-7982 E-mail: info@shawlundquist.com www.shawlundquist.com Established 1974 Total in MN Office: 82 Contact: Paul Nelson, 651/454-0670

Fred Shaw, Pres. Hoyt Hsiao, VP Thomas J. Meyers, VP

Construction Manager, Design/ Builder, General Contractor delivering facility services to the following market segments: commercial, industrial, institutional, educational, religious, multi-unit and senior housing, and health care.

Minnesota Departments of Agriculture and Health, Laboratories, St. Paul, MN; Mt. Olivet Home Expansion and Renovation, Minneapolis, MN; National Sports Center, Event Center, Blaine, MN; West River Commons, Minneapolis, MN; Farmington High School Renovation, Farmington, MN; Terra Springs, Luxury Housing Development, Stillwater, MN

STAHL CONSTRUCTION **COMPANY**

5755 Wavzata Blvd. St. Louis Park, MN 55416 Tel: 952/931-9300 Fax: 952/931-9941 E-mail:

sdean@stahlconstruction.com www.stahlconstruction.com Established 1981 Total in MN Office: 39 Contact: Stephanie Dean 952/931-9300

Wayne Stahl, CEO Cathy Schmidt, Pres. Paul Perzichilli, VP Scott Everson, VP

Continued on next column

Stahl Construction Company provides construction management, design/build, and general contracting services to public and private clients. Services include strategic planning, estimating, value engineering, scheduling, project management, and on-site field supervision. Our focus is on time completion and a commitment to meeting the needs of each client.

Wells Fargo, Minneapolis, MN; Lakeville South High School, Lakeville, MN; J.C. Penney, St. Cloud, MN; C.H. Robinson, Eden Prairie, MN; Mounds View School District, Building Program - 13 Schools, MN; Shenandoah Apartments, Shakopee, MN

WATSON-FORSBERG CO.

1433 Utica Avenue S., Ste. 252 Minneapolis, MN 55416 Tel: 952/544-7761 Fax: 952/544-1826 E-mail: cindyh@watsonforsberg.com www.watson-forsberg.com Established 1965 Total in MN Office: 40 Contact: Dale Forsberg, 952/544-7761

Dale Forsberg, Pres. Mike Ashmore, VP David Forsberg, Sec./Treas. Donna Lucero, Controller Paul Kolias, Sr. Proj. Mgr. Dave Carlson, Sr. Proj. Mgr.

Watson-Forsberg is a general contractor - building commercial, multi-family, retail, religious, educational, medical and industrial projects. Projects include new construction and renovation, ranging from \$100,000 to \$25,000,000 - competitively bid and/or negotiated. Watson-Forsberg constructed the environmentally-responsible Erickson Headquarters and St. Joan of Arc Church - projects recognized by the Committee on Urban Environment, the AIA and the National Historic Trust..

Continued on next column

East Village Apartments, Minneapolis, MN; Hazelden Meditation Center, Center City, MN; Redeemer Missionary Church Renovation, Minneapolis, MN; YWCA Cathedral Hill Remodeling, St. Paul, MN; Redstone Grill, Eden Prairie, MN; Crest View Senior Housing, Columbia Hts., MN

WEIS BUILDERS, INC.

7645 Lyndale Avenue South Minneapolis, MN 55423 Tel: 612/243-5000 Fax: 612/243-5010 E-mail: brettchristofferson@ weisbuilders.com www.weisbuilders.com Established 1939 Other MN Office: Rochester, 507/288-2041 Total in MN Offices: 600 Contact: Brett Christoffferson, 612/243-5000

Jay Weis, Chrmn./CEO Erik Weis, Pres. Ron Kreinbring, VP Randy Ehalt, VP Brett Christofferson, VP

Weis Builders specializes in retail, multi-unit residential, senior living, hospitality, health care, industrial, commercial, and military markets. Weis offers a full range of services including conceptual planning, pre-construction, construction management, program management, general contracting and design/build. As a national general contractor, Weis serves clients from offices in Minneapolis and Rochester, MN; Chicago, IL, and San Diego, CA;

808 Berry Place, St. Paul, MN; Coca Cola Distribution Center, Owatonna, MN; Kohl's, Various Locations throughout MN; Chrystal Shopping Center, Crystal, MN; Sunrise Assisted Living, Golden Valley, MN; Mayo, St. Mary's Campus, Rochester, MN



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AIA Minnesota, A Society of the American Institute of Architects 275 Market Street, Suite 54, Minneapolis, Minnesota 55405 612-338-6763 www.aia-mn.org



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Kingdom Centre

Location: Riyadh, Saudi Arabia Client: Kingdom Holding Company Architect: The Consortium of Ellerbe Becket, Inc. (design architect); Omrania & Associates, Inc. (executive architect/engineer)

Principal-in-charge: William Chilton, AIA Project lead designer: Richard Varda, AIA Ellerbe Becket Project team: Karl Adalbert;

Willis Armitage; John Arvig; Kathy Augdahl; Ray Bade; Holly Bastyr; Scott Berry, AIA; Sandra Becker; Greg Bischel; Matthew Borowy; Robert Brown; Stephen Busse, AIA; Bryan Carlson; Andy Cers; Michael Chambers, AIA; Les Chylinski; Tom Crew; Julia Cross; Jerry Croxdale; Kevin Curley; Paul Davis; Mike DeVault; Mark Donatelle; Mark Douma; Laura Dyer; Mindy Edelstein; David Erickson; Merav Feinberg-Rassovsky; Trent Frick; Mitch Getta; Dennis Grabuski; Sandy Gray; Jeff Griesinger; Kim Gunther; Rod Haanen; Clinton Halley; Tao Ham; Rollin Hansen, AIA; Vicki Hansen; Steve Harmon; Jeffrey Haug; Rob Herrick; Gina Heumann; Patti Hosley; Kevin Howell; Dave Iverson; Eric Jelsma; Steve Koch; David Koenen; Ken LeDoux, AIA; Ted Lee; Tony Liddell; Kerrie Lindell; Dave Lunde; Randy Manthey; Doug Maust; Stan McCoy; Lisa Miller; Julie Mulford; Jay Olson-Goude; Kelly Pageler; Cheryl Penkivech; Debra Piel; Dave Plumb; Brad Pruden; Phil Oliver; Betsy Reed; Paul Roitenberg; Kim Rose; Hung Russell, AIA; Craig Sandeen; Scott Saunders; Carrie Schmidt; Chris Schmidt; Thomas Schneider; Mark Searls, AIA; Mike Shekhner; Jim Slinger; Deanna Sokolowski; Scott Spangenberg; Brian Stalock; Vic Stark; Sandy Strand; Jon Strum; Anne Taylor; Gary Tosel; Kelly Urevig; Prasad Vaidya; Dennis Wallace; Jay Wendroth; Thomas Young, AIA

Retail interior architect: Altoon + Porter Architects, LLP

Hotel interior designer: Wilson & Associates

Structural engineering (podium): Ellerbe Becket, Inc.

Structural engineering (tower): Arup Mechanical engineering: Ellerbe Becket, Inc.; **Building Services Group** Electrical engineering: Ellerbe Becket, Inc.; **Building Services Group**

Civil engineering: Ellerbe Becket, Inc. Façade engineering: Arup

Lighting designer: Ellerbe Becket, Inc.

Interior design: Ellerbe Becket, Inc.; Altoon + Porter Architects: Wilson & Associates

Landscape architect: Ellerbe Becket, Inc. Project management: International **Bechtel Company**

General contractor: El Seif Engineering Contracting

Chartered surveyors: Thompson Cole Vertical transportation: Lerch, Bates & Associates

Code consulting and fire protection: Rolf Jensen & Associates Traffic planning: Oscar Faber Co. Parking: Walker Parking Consultants Security: Kroll; The Steele Foundation Food service and laundry: The Marshall Associates

Solid waste and recycling: Waste Solution Group

Soil mechanics: Rashid Geotechnical (RGME); Malcolm Puller Associates Wind tunnel testing: The Boundary Layer

Wind Tunnel Testing Acoustics: Kvernstoen, Kehl & Associates Graphics: Yamamoto Moss Public relations: Ketchum Metz, Inc.

Photographer: Joseph Poon

Sony Gallery Shanghai

Location: Shanghai, China Client: Sony (China) Limited Architect: Perkins+Will Principal-in-charge: Chuck Knight, AIA Project manager: Eric N. Lagerquist, AIA Project architect: Eric N. Lagerquist, AIA Project lead designer: James Young, AIA Branding and environmental design:

Joe Duffy, Duffy & Partners Project team: Danielle Benz; Todd Lenthe Mechanical-engineering team:

Environetics Design Group International, Inc. (EDG) Electrical-engineering team: EDG

Interior design: Perkins+Will Construction manager: EDG

Photographer: Sony China Ltd. & EDG

Hotel Donaldson

Location: Fargo, North Dakota Client: Old Fargo, LLC Architect: Barbour/LaDouceur Architects, P.A.; Foss Associates Principal-in-charge: John Barbour, AIA Project manager: Frederick J. Poehler, Assoc. AIA

Project lead designer: John Barbour, AIA Project team: Barbour/LaDouceur Architects, P.A.: John Barbour, AIA: Janis LaDouceur, AIA: Frederick I. Poehler, Assoc. AIA; Kurt Gough, Assoc. AIA; Jackie Millea, Assoc. AIA; Foss Associates: Joel Davy, AIA

Structural-engineering team: Dave Bruns, Heyer Engineering

Mechanical-engineering team: Brian Martin, Martin Mechanical Engineering

Electrical-engineering team: Troy Vareberg, Vareberg Engineering

Interior design: Lark Lomsdal, Lark Interiors Construction manager: Tom DeWald, Foss Associates

Landscape architect: Frederick J. Poehler, Assoc. AIA

Face brick: A.J. Spanjers Co., Inc. Stone: A.J. Spanjers Co., Inc.

Flooring systems/materials: wood flooring, Anderson Hardwood Floors; epoxy floors, Diversified Coatings, Inc.; gypcrete, Gypsum Floors of North Dakota; ceramic floors, McArthur Tile Co.; carpet & VCT, Flament Ulman

Window systems: Marvin; wood window replacement, Meinecke-Johnson Co. Architectural metal panels: storefront

entries, CM of North Dakota Concrete work: Meinecke-Johnson Co. Millwork: Minot Sash & Door

Landscape contractor for roof deck: Land Elements; Deans Landscaping Photographer: Gallop Studios

Denton North Branch Library

Location: Denton, Texas Client: Denton Public Library Design architect: Meyer, Scherer & Rockcastle, Ltd. Principal-in-charge: Jack Poling, AIA Project manager: Jack Poling, AIA Project architect: Jack Poling, AIA Project lead designer: Jack Poling, AIA Project team: Kelly Nelson Vanessa Sethi, Leah Van Guilder

Architect of record: HH Architects Structural-engineering team: Kleinert Engineering, Inc.

Mechanical-engineering team: IDA Engineering, Inc.

Electrical-engineering team: IDA Engineering, Inc.

Civil-engineering team: Teague, Nall and Perkins, Inc.

Lighting designer: Carla Gallina, Meyer, Scherer & Rockcastle, Ltd.

Interior design: Leanne Larson, Meyer, Scherer & Rockcastle, Ltd.

General contractor: Harrison Quality Construction

Landscape architect: R.E. Bricker Studio Photographer: Pete Sieger, Meyer, Scherer & Rockcastle, Ltd.

Anchorage International Airport Terminal and Concourse Expansion

Location: Anchorage, Alaska Client: Anchorage International Airport Architect: McCool Carlson Green; Architectural Alliance

Principal-in-charge: Michael Carlson, AIA, McCool Carlson Green; Dennis LaFrance, AIA, Architectural Alliance

Project manager: Garrett Maupin AIA, McCool Carlson Green; Robert Miles Jones, Architectural Alliance; Don Ketner, Anchorage International Airport; Kent Crandall, Rise Alaska

Project architects: Garrett Maupin, AIA, McCool Carlson Green; Robert Miles Jones, Architectural Alliance

Project lead designer: Michael Carlson, AIA, McCool Carlson Green; Dennis LaFrance AIA, Architectural Alliance

Project team: John Weir, McCool Carlson Green; Ashley Ilvonen, Architectural Alliance

Structural-engineering team: Coffman Engineering

Mechanical-engineering team: AMC **Engineers**

Electrical-engineering team: AMC **Engineers**

Lighting designer: Schuler & Schook Construction manager: Rise Alaska Stone: Native Alaskan stone

Flooring systems/materials: Granite

Photographer: Ken Graham Photography

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Dalian Mixed-Use Center

WHO: Parker Durrant International, Minneapolis; Stephan S. Huh, FAIA

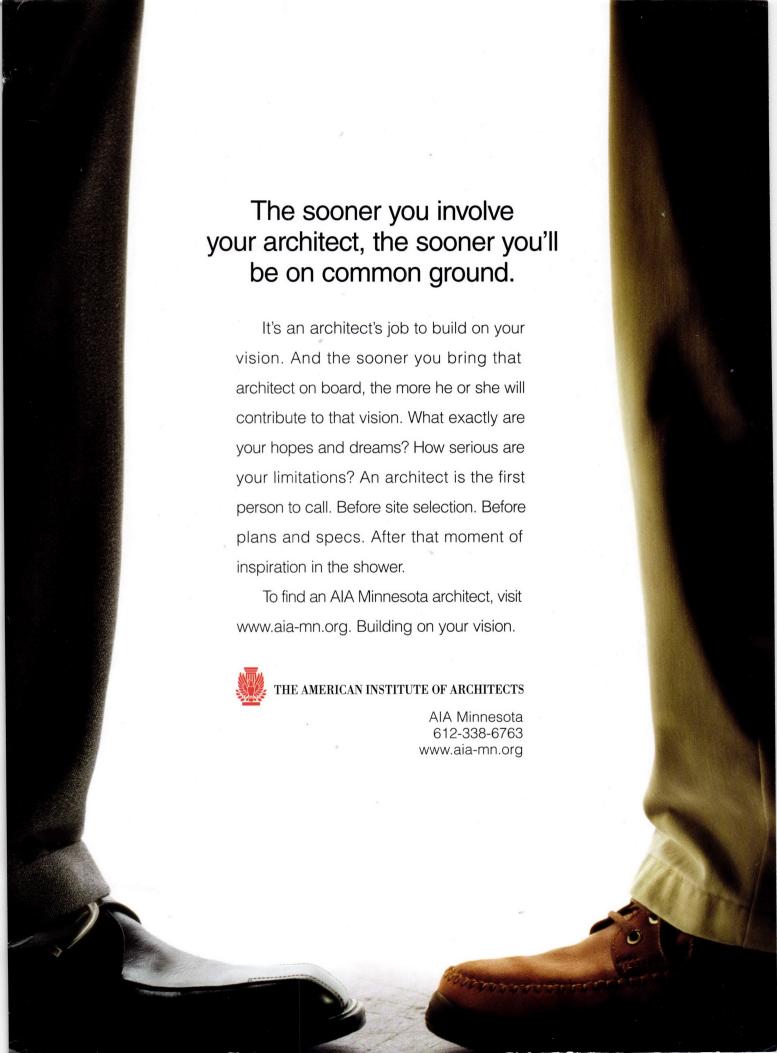
WHAT: This three-million-square-foot retail and entertainment complex

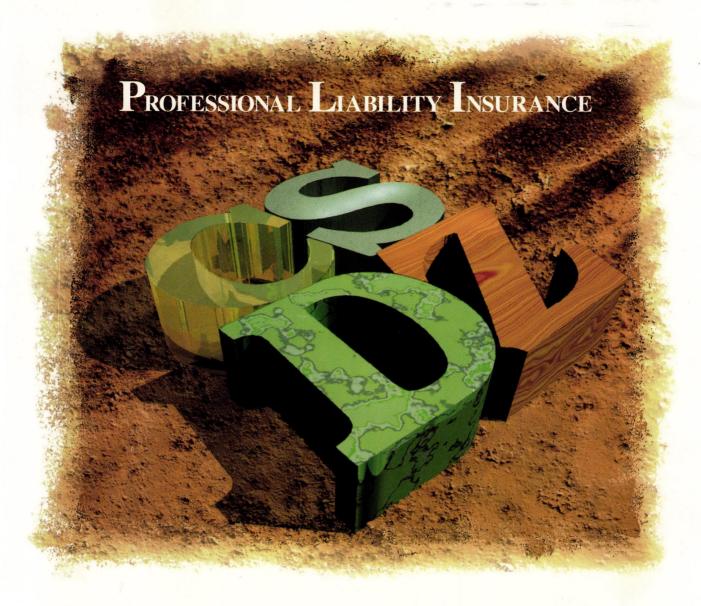
> will include movie theaters, restaurants, a conference center, a public spa/health club and two levels of underground parking. It will also house 750 residential units and a 350-room four-star hotel. The design features a four-story indoor city walk and atrium

with a high-tech media wall.

WHERE: Dalian, Liaoning Province, China

WHEN: 2005





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